

**ADODI MUSE** is Atlanta's gay Negro ensemble , they are performance poets as well as writers. They have been performing locally for 2yrs , and in that time have received a wide range of support from around the city. They have performed for SONG and the FUND FOR SOUTHERN COMMUNITIES , Gay Spirit Visions , Sisters of Something Special , and the Atlanta Lambda center. They have been guest artist at Black Gay Pride in Washington D.C. , and Atlanta , the 9th annual Black Lesbian and Gay Leadership Forum (Dallas , Texas) , the Atlanta Gay and Lesbian Arts Festival , and the National Black Arts Festival .They have delighted audiences at Slyvia's Art of the Century and Outwrite books as well as a loyal following at their home away from home Charis Books.

They are Tony Daniels , Duncan Teague , and Malik Williams.



# Thank You



*ZAMI is blessed to have you in our corner!*

*Audre Lorde is smiling as the Scholarship  
Fund grows and grows...*

*Mary Anne*

Our dreams can shape the realities of our future

P.O. BOX 2502  
DECATUR, GA 30031



828 W. Peachtree

ADODI MUSE  
SUITE 207  
ATLANTA, GA 30308

USA  
20

1996



When spider webs unite, they can tie up a lion!

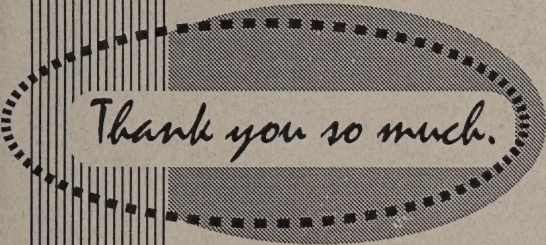


Project  
Sant  
Iesha 3  
ABBY 1

Thank you so much.

*Adodi Muse*

© An Outsiders Collective

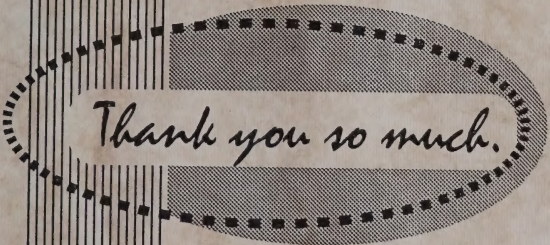


*Thank you so much.*



*Adodi Muse*

© An Outsiders Collective



*Thank you so much.*

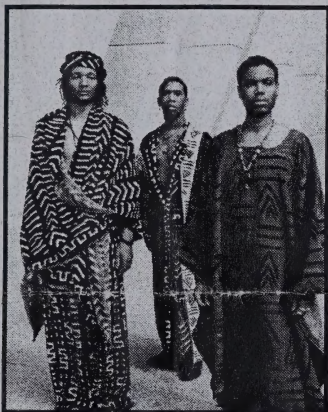


*Adodi Muse*

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# ADDI Muse

## A Gay Negro Ensemble



"Photo by Umari"

doors open at 8pm  
show begins at 8:30  
admission: \$7.00

Black History Performance  
Friday, February 27th

Come and share with Tony Daniels, Duncan Teague and Malik Williams as they take a provocative, comedic, entertaining journey into the lives of African-American lesbians and gays in history!

Phone (404) 378-7703  
fax (404) 378-7738

e-mail [INDIGOARTS@JUNO.COM](mailto:INDIGOARTS@JUNO.COM)

1850 Dekalb Avenue Atlanta, Georgia 30307

between Eastlake and Candler Park MARTA Stations

INDIGOARTS  
GALLERY PLAYHOUSE

8 1/2 x 11  
Rogers

Picture  
on  
front

# Adodi Muse,

An Outsiders' Collective,  
PO Box 92097, Atlanta, Georgia 30314,  
404.521-2515 telephone, 404.892.1723 fax

## Artistic Statement

We who comprise Adodi Muse, the outsiders collective of African-American gay and bi-sexual men are committed first and foremost to stating we exist in this place and at this time, and have been previously the vital silent voice which henceforth shall never be silent again. Adodi Muse commits our time and energy to the telling of our individual and collective experiences, performing the work we pen and the work of others who support our survival. We dream and hope to create the lasting presense of our stories by publishing and chronicling these words, songs and dance.

We honor humbly the assistance and guidance of our chosen ancestors, some which have transitioned from this plane of existence because of the horror of the pandemic AIDS. It is the resolve of Adodi Muse to provide a place safe and magical for those individuals HIV infected seeking the healing of the muse. We are a blessed group to have received the support of the late Essex Hemphill and many others for whom we earnestly worki to complete our part of the task at hand, our freedom.

We will be here while we stand, and our words will be here when we can no longer stand.





*Jonny Capey*

Agenda 12/12/96  
ADODI MUSE  
A GAY NEGRO ENSEMBLE

1. SBC interview-Lynwoodt Jenkins
2. Kawanza celebration  
December 29-First E CHURCH
  - A. Structure of performance
  - B. Collaborators
    1. BADILI JONES
    2. ZAMI
    3. 2nd SUNDAY
    4. BROTHERS BACK 2 BACK
3. MANEGMENT-RICKY WILSON *CALL FRIDAY MORNING*
  - A. other suggestion
4. Y.A.M.S. PROJECT report  
Duncan Teague
  - A. video-Nandi Crosby
  - B. sound-Chriss Parr
  - C. 2nd Sunday
  - D. Brothers Back 2 back
  - E. review/ article  
Craig Washinton/Egypt Freeman  
Marco Sanders *Derrick Reese - Review*  
*Leon Smith / Keron*
5. wrap up.....see yah!

*PG#*

*↓*  
*(800)-577-7468*  
*pin 4982289*  
*(404) 234-6744 cell phone*

*MON 6<sup>th</sup> of JAN*

*Summerville  
Suites  
Principal Inv.  
8:00  
8pm*

*Cynthia  
David Michael - Videos*



2/26/97

2/27/96 Adadi Muse needs to meet ASAP  
to discuss a pay scale for future  
performance of **BURNING FOR  
YOUR TOUCH**

Photographer @ THE PEACE RALLY ON SUNDAY

I need to also contact Larry <sup>314</sup>  
Chilbertson to see if he's interested in  
burning for your touch as a video  
production for his company and  
if so what will be his stipulations  
(what will the contract look like)

Draft letter and send it to him  
and ask for a response ASAP.

Photographer @ The



Photographer @ The

and copy for a response ASAP.  
half letter and send it to him

(start with the contract look like)  
if he what will be the situation  
protection for his company and  
earnings for their touch on a video  
addition to see if he interested in  
I need to the contract for my

Photographer @ The RALPH in Sandy

YOUR TOUCH  
performance of BURRIVE FOR  
to business copy and resolution  
about 3 weeks to meet ASAP

2/26/97

The ADODI MUSE

November

# Adodi Muse

11/22/97

1. The issue is confusion over the 2 different entities, the collective and the ensemble.
2. A name change may be inevitable to end the confusion.
3. The ensemble has become a closed group. (MALIK / TONY / DUNCAN)
4. If indeed the collective changes its name, will it adopt the original founding principles of the group.
5. The name will be changed by January 1, 1998.
6. In order to avoid any further conflict the collective we agree to change the name.



The ADODI MUSE  
Label: 84 use

November

11/2/77

1. The name is *Conchocarpus* over the 20 different entities, the collection and the movement.
2. A name change may be inevitable to end the confusion.
3. The *Conchocarpus* has become a closed group. (MARK TONY DUNCAN)
4. If indeed the collection changes its name, will it adopt the original meaning principle of the group.
5. The name will be changed by January 1, 1998.
6. In order to avoid any further conflict or confusion we agree to change the name.

4/2/80  
A  
B  
C  
D

ADODI MUSE GENERAL BUSINESS MEETING  
26 MARCH 98  
AGENDA

1. PERFORMANCES - *will submit receipts @ later date*

A. Indigo Arts

1. Take *(1/30.)*
2. Expenditures - *pd. EDWIN / sent flowers to DUNCAN*
3. Balance -
4. General comments/suggestions - *Tech person* \*

B. NBAF

1. Update -
2. Proposal review -
3. Counter -
4. Plan -

C. Emory/GLOBAL: Nat'l LGBT Day of Silence 8 April 6pm *MIKA m's RA*

1. Purpose -
2. Selection (30 mins) - *Photo of*
3. A/V - *1 Piece*

D. Sweet Auburn

E. Springfest 18 April

F. Racism In America 3 May, Omega World Center, Decatur

G. Anniversary show/Passion

*Sarlyn Chestnut*

1. Dates
2. Material
3. Potential bill

H. **BLACK GAY PRIDE DC (AND OTHERS) -**

2. General Business

- A. Logo/Package/Cards
- B. Contract/Seal/Tax ID
- C. Tape—Burning
- D. Product—Waiting
- ~~E. Publishing/Copyrighting~~
- F. New shoot
- G. Mailing list—softcopy
- H. Costuming

*VIDEOGRAPHER for major performance*

4. Retreat

- A. ~~Apology~~
- B. Budget
- C. Reschedule
- D. Location/Location type

*APRIL 25th*

*14th Street  
Playhouse*





**PSYCHOSIS #2: "JUDGE NOT, THAT YE NOT BE JUDGED" (MATTHEW 7:1)**

- I. HE SITS, TEARS SLOWLY DRIPPING DOWN HIS FACE IN THE DESERTED CHURCH, PEERING DOWN AT THE NEARLY NAKED BODY OF JESUS. ASHAMED BECAUSE HE IS AROUSED BY THE BODY OF CHRIST HANGING FROM THE CROSS.  
  
HE DOESN'T STOP TO CONSIDER THAT ALL NEARLY-NAKED PEOPLE, MALE AND FEMALE, AROUSE HIM. ESPECIALLY THE ONES IN THE UNDERWEAR SECTION OF THE SEARS AND JC PENNY'S CATALOG WHICH HIS MOTHER HAS FORBIDDEN HIM TO TOUCH UNLESS SHE'S IN THE ROOM. BUT IT IS THE MEN IN THE PAGES OF THE CATALOG THAT ARE THE SOURCE OF HIS FANTASIES  
  
HAVING A GOOD GUT WRENCHING CRY, HE DOESN'T HEAR THE CHARACTERISTIC SHUFFLE OF THE ONCE VERY HANDSOME, BUT NOW AGING PREACHER APPROACHING. THE FAMILIAR SOUNDS OF THE PREACHER'S FOOTSTEPS AGAINST THE HARDWOOD FLOORS REACH HIS EARS BUT NEVER REGISTER IN HIS HEAD. A FIRM HAND GRIPS HIS SHOULDER. HE LOOKS UP INTO THE HUGE, DEEP BROWN EYES OF THE PREACHER; THERE HIS PAIN IS REFLECTED.  
  
REACHING INTO HIS INSIDE JACKET POCKET, THE PREACHER REMOVES 2 NEATLY FOLDED CRISPLY PRESSED COTTON HANDKERCHIEFS. ONE HE GIVES TO HIS DISTRAUGHT PARISHIONER, THE OTHER HE USES TO WIPE AWAY THE HUGE BEADS OF SWEAT COVERING HIS FOREHEAD. AS HE BEGINS TO WIPE HIS FACE, HIS SOBS BEGIN TO CEASE. WITH HIS HEAD BOWED, HE NOTICES THE PREACHER'S SIZE 13'S; SUDDENLY THE BOY IS CAPTURED BY A CLICHE:  
  
II. BIG FEET, BIG MEAT, BIG FEET, BIG MEAT, BIG FEET, BIG MEAT, BIG FEET, BIG MEAT . . .  
  
I. BACK INTO THE GRIPS OF FEAR, HORRIFIED BY HIS OWN DESIRES, THE SMELL OF FORMALDEHYDE PUSHES HIM FURTHER, FURTHER INTO GRIPS OF LUST AND THE ARMS OF THE PREACHER. HE CONFESSES THROUGH TEARS TO THE PREACHER THE SOURCE OF HIS ANGUISH:  
  
II. HELP ME PREACHER. I KEEP THINKING BOUT MEN IN WAYS THAT AIN'T NATURAL AND I KNOW ITS WRONG, CAN'T BE RIGHT, CAN IT PREACHER? HELP ME I'M WEAK.  
  
I. THE PREACHER STANDS THERE WITH BOTH HANDS PLACED FIRMLY ON THE BOY'S SHOULDERS.  
  
III. MY CHILD, MY CHILD, DO NOT BE TROUBLED BY THESE THOUGHTS. THE LORD HOLDS YOU IN HIS ARMS ALWAYS . . .  
  
I. . . . PULLING THE BOY CLOSE TO HIM IN A WARM EMBRACE. LOOKING UP INTO THE BIG, DEEP BROWN EYES . . .





II. WHAT MUST I DO PREACHER?

I. THE PREACHER RELEASES HIM FROM HIS EMBRACE, WALKING OFF TOWARDS HIS STUDY. HE STOPS IN THE AISLE, HALFWAY BETWEEN THE BOY AND HIS SMALL OFFICE. HE BEGINS HIS SERMON . . .

III. COME TO JESUS, COME TO JESUS, COME TO JESUS JUST NOW, JUST NOW,  
III/II. COME TO JESUS, COME TO JESUS, JUST NOW . . .

I. THE PREACHER EXTENDS HIS HAND, BECKONING THE BOY TO JOIN HIM IN THE TINY OFFICE. HIS HAND EXTENDS THROUGH THE BOY'S CHEST, CARESSING HIS HEART. THE BLOOD PUMPS FASTER AND FASTER, IT BEATS LOUDER AND LOUDER, UNTIL IT IS THE ONLY SOUND HE HEARS. WALKING TOWARDS THE PREACHER, BEING DRAWN IN, CLOSER, CLOSER, HE KEEPS MOVING TOWARDS HIM. HIS FACE IS ON FIRE, HIS BODY IS AFLAME AND HE KEEPS MOVING, MOVING, FOLLOWING THE VOICE OF THE PREACHER.

THE PREACHER LEAVES THE DOOR OPEN; INSTINCTIVELY THE BOY CLOSES IT AS HE ENTERS THE TINY OFFICE. HE STANDS FACING THE PREACHER, WHO IS SITTING IN AN OLD WOODEN OFFICE CHAIR. THE CHAIR IS TURNED SIDEWAYS SO THAT THEIR EYES MEET EVENLY.

III. FOLLOW ME, AND I WILL MAKE YOU FISHERS OF MEN, THUS SAID THE LORD. YOU ARE A YOUNG MAN, ARE YOU NOT?

II. YES PREACHER.

III. AND THE LORD HATH MADE ME THE FISHER OF MEN. I CAST OUT MY NET INTO THE SEA OF DESPAIR, AND YOUR SPIRIT I HAVE CAUGHT. WORRY NOT.

II. YES PREACHER.

III. BLESSED ARE THE POOR IN SPIRIT, FOR THEIRS IS THE KINGDOM OF HEAVEN. BLESSED ARE THEY THAT MOURN, FOR THEY SHALL BE COMFORTED. YOU HAVE BEEN MOURNING, HAVE YOU NOT MY CHILD?

II. YES PREACHER.

III. AND I SHALL COMFORT YOU.

III. ONLY TRUST HIM, ONLY TRUST HIM, ONLY TRUST HIM, JUST NOW, JUST NOW

III/II. ONLY TRUST HIM, ONLY TRUST HIM, ONLY TRUST HIM, JUST NOW, JUST NOW





- I. HE LOOSENS THE BELT THAT HOLDS THE OVERSIZED JEANS WELL BELOW THE BOY'S WAIST. HIS PANTS HIT THE FLOOR WITH A LOUD THUD CAUSED BY THE LARGE BRASS BUCKLE ON HIS BELT. HE PULLS HIS BOXERS DOWN SLOWLY, WITH NERVOUS, NERVOUS ANTICIPATION. HE WIPES HIS FOREHEAD, SWEAT POURING PROFUSELY FROM HIS BROW, NOT ABLE TO CONTAIN HIS UTTER DELIGHT AT THE SIZE OF THE FLESH THAT SWINGS GINGERLY BETWEEN THE BOY'S LEGS.
- III. THANK YOU, THANK YOU, FATHER! BLESSED ARE THEY WHICH DO HUNGER AND THIRST AFTER RIGHTEOUSNESS, FOR THEY SHALL BE FILLED.
- I. HE TAKES THE BOY'S DICK INTO HIS MOUTH, HIS NOSTRILS FILLED WITH THE SWEET SMELL OF PRE-CUM, HIS THROAT FILLED WITH FLESH. HE WORSHIPS THE YOUNG, TENDER FLESH FOR WHAT SEEMS LIKE HOURS, DRUNK WITH LUST AND UNAWARE OF TIME. BUT IS ONLY MINUTES BEFORE THE BOY IS SHOOTING HIS FIRST LOAD DOWN THE PREACHERS THROAT. HE GRABS THE BOY'S BUNS PULLING HIM IN FURTHER. THE BOY SCREAMS!
- II. YES, YES, THE LORD IS MY SHEPHERD I SHALL NOT WANT! I SHALL NOT WANT! MY CUP, MY CUP, MY CUP, RUNNETH OVER...
- I. HE SWALLOWS WILDLY TRYING TO AVOID CHOKING OR BEING STRANGLLED BY THE BOY'S ERRATIC AND VIOLENT REACTION TO THIS NEW SENSATION. THE PREACHER TURNS THE BOY AROUND, FALLING FROM HIS CHAIR ON HIS KNEES TO PRAY AT THIS ALTAR THAT IS THE BOY'S BODY. HE PULLS THE BOY'S SHIRT UP TO GET A FULL VIEW OF HIS WELL-MUSCLED ASS CHEEKS. THE BOY SHOWS HIS GRATITUDE AND EXCITEMENT BY GRABBING THE SHIRT HALFWAY UP HIS BACK AND SNATCHING IT OFF. BEFORE HE CAN GET THE SHIRT COMPLETELY OVER HIS HEAD HE FEELS THE WARM SENSATION OF THE PREACHERS TONGUE SLIP UP HIS ASS AS HANDS PULL HIS CHEEKS APART. THE ONLY WORD THAT DOES NOT LEAVE HIS LIPS IS "STOP." AS THE SHIRT IS DISCARDED, THE PREACHER CONTINUES HIS PRAYER BETWEEN THE BOY'S ASS, WORSHIPPING WITH VIGOR, PRESSING HIS FACE DEEPER INTO THE VOLCANIC INSIDES OF THE BOY'S BODY, MASSAGING HIS ANAL WALLS WITH AS MUCH OF HIS TONGUE AS THE BOY'S NEARLY VIRGIN ASS WILL ALLOW IN. THE BOY'S BODY RACKS WITH CONVULSIONS AS HE COMES VIOLENTLY FOR THE SECOND TIME. THE PREACHER FALLS ON THE FLOOR AND CRAWLS BETWEEN THE BOY'S LEGS, LYING ON HIS BACK, OFFERING HIMSELF LIKE A SACRIFICE.
- III. CUM TO JESUS, CUM TO JESUS, CUM TO JESUS, SHOWER ME WITH BLESSINGS, YES, YES MY CHILD. RAIN DOWN ON ME.
- I. A STEADY, HEAVY, STREAM OF HOT CUM BATHES THE HAIRY CHEST OF THE NOW NEARLY NUDE PREACHER. HE RUBS IT INTO HIS UNDERARMS, THE SHINY DOME OF HIS HEAD, THE WOOLLY RUG ON HIS CHEST. AND FINALLY, HE REACHES DOWN AND UNZIPS HIS PANTS AND MASSAGES THE SHAFT OF HIS PENIS WITH ONE HAND WHILE PINCHING





AND SMEARING HIS RIGHT NIPPLE WITH THE BOY'S CUM. THE BOY COLLAPSES ON TOP OF THE PREACHER, THEIR BODIES WET WITH THE SWEAT OF THEIR LABORS, EXCHANGING PRECIOUS HEAT, ONE FROM THE OTHER, BREATHING HEAVILY, CHEST RISING AND FALLING, RISING AND FALLING, RISING AND FALLING. THE PREACHER EMBRACES THE BOY TENDERLY IN HIS ARMS, HAVING RELEASED HIS GRIP ON HIS NOW ERECT PENIS, HE HOLDS HIM AS THOUGH HIS HEART MIGHT STOP BEATING IF HE RELEASED HIM. THE BOY SHIVERS IN DELIGHT. HIS BODY JUMPS WITH SPASMS, SPASMS THAT COME IN WAVES. EACH BREEZE OF AIR THAT ESCAPES INTO THE SMALL ROOM THAT IS THEIR SANCTUARY, CONTINUES TO PUSH HIS BODY INTO NEW AND DELIGHTFUL TERRITORY. THEY REST, HIS CONSTANT ATTENTION AND CARESSING EASING HIS FEAR.

WHEN HE DOES OPEN HIS EYES, HE TERRIFIES THE PREACHER. IN THE SMALL ALMOND-LIKE EYES OF THIS GENTLE, ONCE TERRIFIED CHILD, FEAR NO LONGER RESIDES. ONLY SATISFACTION AND DESIRE ARE THERE. THE REFLECTION OF HIS OWN SHAME PUSHES HIM OUT, IN THAT DISTANT CORNER WHERE HE IS HIS OWN WORST ENEMY. HE RISES, LAYING THE BOY GENTLY ON THE FLOOR, STARING UP AT HIM IN BRIGHT EYED WONDER.

III. TURN THEE UNTO ME, AND HAVE MERCY UPON ME, FOR I AM DESOLATE AND AFFLICTED.

I. HE IS STANDING OVER THE BOY, JACKING OFF ROUGHLY. HE IS CONFUSED AND THE LOOK ON HIS FACE SHOWS IT.

III. THE TROUBLES OF MY HEART ARE ENLARGED. O BRING ME OUT OF MY DISTRESS

I. HE PULLS THE SKIN BACK AND FORTH, BACK AND FORTH VIOLENTLY. THE BOY STARES WITH CONTEMPT; HE IS NAIVE, NOT A FOOL.

III. LOOK UPON MINE AFFLICTION AND PAIN; AND FORGIVE ALL MY SINS.

I. AS HE BEGINS TO REACH HIS CLIMAX, HE STARTS TO SPEAK IN TONGUES. THE TONE OF HIS VOICE AND THE ANGUISH IN THE GRIMACE ON HIS FACE PROVIDE THE BOY WITH YET ANOTHER ORGASM.

III. CONSIDER MINE ENEMIES, FOR THEY ARE MANY AND THEY HATE ME WITH CRUEL HATRED.

I. SIMULTANEOUSLY, THEIR ORGASMS COLLIDE ON THE BOY'S CHEST. HE WIGGLES AND THRASHES ABOUT WITH DELIGHT--AND CONSTERNATION--AS THE FLUIDS OF THEIR UNCERTAIN DESIRES SHOWER HIM . . . CURSE HIM . . . CLAIM HIM.

III. O KEEP MY SOUL, AND DELIVER ME. LET ME NOT BE ASHAMED, FOR I PUT MY TRUST IN THEE.





II. I PUT MY TRUST IN YOU.

I. HIS EYES MEET THE PREACHER'S WITH DEFIANCE.

III. HEAR MY PRAYER O GOD; GIVE EAR TO THE WORDS OF MY MOUTH.

II. I WAS WEARY, WANT AND IN NEED OF REST, YOU LET ME LAY MY HEAD UPON YOUR BREAST. I AM YOURS, FOR NOW AND UNTIL THEN.

III. BLESS YOU MY CHILD, I MEANT YOU NO HARM.

II. YET YOU GAVE ME RELEASE FROM MY PAIN FOR YOUR OWN SATISFACTION AND MOCKED MINE.

III. FORGIVE ME MY CHILD, FOR I HAVE SINNED.

II. TELL ME PREACHER:

II/III. IF YOU HAD SHOWERED ME WITH YOUR BLOOD INSTEAD OF YOUR SEED,

I. WOULD WE BE FREE OF OUR SINS THEN?



# **THE WRITERS COLLECTIVE**

**1.WHY ARE WE HERE?  
(JEREL COOPER)**

**2. INTRODUCTIONS**

**3.PURPOSE:REASONS FOR HAVING  
A WRITERS COLLECTIVE**

## **DISCUSSION**

**4. SHORT TERM GOALS**

**5. STRUCTURE/LEVEL OF COMMITMENT**

**6. READING**

**FEB.27,1995**



# Contact List

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~~scribbles~~

861-4514  
CEL PHONE

**THE WRITERS COLLECTIVE  
1ST OFFICIAL MEETING  
MARCH 31, 1995**

**TONY DANIELS-PRES.  
BYRON MASON- VICE PRES.  
DAVID-MICHAEL SEARCY SECRETARY  
JEREL COOPER-CONSULTANT  
DUNCAN TEAGUE-ADVISOR**

**THE AGENDA**

**1 NAMING THE COLLECTIVE-SUGGESTIONS**

**2 RECAP OF FIRST (unofficial)  
ORGINIZING MEETING**

**3 INTRODUCTIONS**

**4 BLACK GAY PRIDE**

**WASHINGTON DC**

**MEMORIAL DAY WKEND**

**MAY26-31**

**5 READING OF WORKS (OPTIONAL)**

**6 NAMING THE COLLECTIVE**

**3/31/95**

# 1st group

## Tribute to Mothers

Ron - "There she stands"

D. Mike - "Mama"

Tony - "When a Mother cries"

James - "A Mother's Piece"

## 2nd set

### Confusion

Kelly - "Am I the only one?"

Tony - "Is it rape if you come?"

Brian - "Hello Hounds on my trail"

James -

2nd set



BLACK, GAY, MALE  
WRITERS WANTED TO BE A PART OF  
A WRITERS COLLECTIVE.  
NEW ORGANIZATION.

CONTACT TONY@ 525-6835

NEWLY  
FORMED

3/3/95

TONY DANIELS-PRES.  
BYRON MASON-VICE PRES.  
DAVID-MICHAEL SEARCY SECRETARY  
JEREL COOPER-CONSULTANT  
DUNCAN TEAGUE-ADVISOR

THE AGENDA

1 NAMING THE COLLECTIVE-SUGGESTIONS

2 RECAP OF FIRST (unofficial)

ORGANIZING MEETING

3 INTRODUCTIONS

4 BLACK GAY PRIDE

WASHINGTON DC

PAT HUSSEIN MARCH 9 SPELLMAN CAMPUS  
WENDY ELLEN SHELLY-POET (ms)

~~Faybell April 2nd~~

JUNE 22nd MEN OF 512  
@ CHARIS

TREY  
ATALLAH  
TONY



**THE WRITERS COLLECTIVE  
1ST OFFICIAL MEETING  
MARCH 31, 1995**

**TONY DANIELS-PRES.  
BYRON MASON- VICE PRES.  
DAVID-MICHAEL SEARCY SECRETARY  
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**THE AGENDA**

**1 NAMING THE COLLECTIVE-SUGGESTIONS**

**2 RECAP OF FIRST (unofficial)**

**ORGINIZING MEETING**

**3 INTRODUCTIONS**

**4. BLACK GAY PRIDE**

**WASHINGTON DC**

**MEMORIAL DAY WKEND**

**MAY26-31**

**5 READING OF WORKS (OPTIONAL)**

**6 NAMING THE COLLECTIVE**

**3/31/95**

**BYRON  
MASON**

WHAT IS THE  
COMMITTEE offering  
to performers

OFFICIAL  
NAME

ADOPT MUSE  
AN OUTSIDER COLLECTIVE



THE WRITERS COLLECTIVE  
1ST OFFICIAL MEETING  
MARCH 31, 1992

TONY DANIELS-PRES.  
BYRON MASON-VICE PRES.  
DAVID-MICHAEL SEARCY SECRETARY  
JEREL COOPER-CONSULTANT  
DUNCAN TEAGUE-ADVISOR

THE AGENDA  
1 NAMING THE COLLECTIVE-SUGGESTIONS  
2 RECAP OF FIRST (unofficial)  
ORGANIZING MEETING  
3 INTRODUCTIONS  
4 BLACK GAY PRIDE  
WASHINGTON DC  
MEMORIAL DAY WEEKEND  
MAY 26-31  
2 READING OF WORKS (OPTIONAL)  
6 NAMING THE COLLECTIVE  
3:15 PM

ADOP1 MUSE  
AN OUTSIDE COLLECTIVE

OFFICIAL  
NAME

ADDIC

2/22/95

## Purpose of The Writers Collective

1. To provide a positive atmosphere for black gay men to read and expose their writings.
2. To provide open and honest critics of their works
3. To provide an atmosphere that allows the writers to grow and fine tune his art.
4. To ensure that our stories are told in our own words and by us

1. Exclusive involving gender but sensitive to women and people of color

2. Safe environment for HIV and Bisexual/ writers

3. Open to all ages

## Short Term Goals

1. Copy rights - **Information**
2. **ADVERTISEMENT** -

## meetings

Bi monthly

1-  
2-





## PURPOSE OF THE WRITERS COLLECTIVE

1 TO PROVIDE A POSITIVE ATMOSPHERE FOR  
BLACK GAY MEN/TO READ AND EXPOSE THEIR  
WRITINGS. *BISexual*

2 TO PROVIDE OPEN AND HONEST CRITICS OF  
THEIR WORKS. *up*

3 TO PROVIDE AN ATOMOSPHERE THAT ALLOWS  
THE WRITER TO GROW AND FINE TUNE HIS ART.

4 TO ENSURE THAT OUR STORIES ARE TOLD IN  
OUR OWN WORDS AND BY US.

BOUNDARIES *AFRICAN AMERICAN MEN*  
1 EXCLUSIVE INVOLVING GENDER BUT SENSITIVE  
TO WOMEN AND PEOPLE OF COLOR.

*OTHER*

2 SAFE ENVIRONMENT FOR PERSONS WITH HIV OR  
WHO HAVE AIDS. *1*

3 OPEN TO ALL AGES.

~~SHORT TERM GOALS~~

SHORT TERM GOALS

1 COPYRIGHT PROCEDURES - *CALL THE SECRETARY*

2 ~~ADVERTISING~~

*To get COPIES*

*PUBLIC RELATIONS*

MEETINGS

BI MONTHLY

1 ~~Call ahead to be put on agenda~~

2

PURPOSE OF THE WRITERS COLLECTIVE

1 TO PROVIDE A POSITIVE ATMOSPHERE FOR  
BLACK GAY MEN TO READ AND EXPOSE THEIR  
WRITINGS.

2 TO PROVIDE OPEN AND HONEST CRITICS OF  
THEIR WORKS.

3 TO PROVIDE AN ATMOSPHERE THAT ALLOWS  
THE WRITER TO GROW AND FINE TUNE HIS ART.

4 TO ENSURE THAT OUR STORIES ARE TOLD IN  
OUR OWN WORDS AND BY US.

BOUNDARIES  
1 EXCLUSIVE INVOLVING GENDER BUT SENSITIVE  
TO WOMEN AND PEOPLE OF COLOR.

2 SAFE ENVIRONMENT FOR PERSONS WITH HIV OR  
WHO HAVE AIDS.

3 OPEN TO ALL AGES.

4 OPEN TO ALL AGES.

5 OPEN TO ALL AGES.

6 OPEN TO ALL AGES.

7 OPEN TO ALL AGES.

8 OPEN TO ALL AGES.

9 OPEN TO ALL AGES.

10 OPEN TO ALL AGES.

11 OPEN TO ALL AGES.

12 OPEN TO ALL AGES.

13 OPEN TO ALL AGES.

14 OPEN TO ALL AGES.

15 OPEN TO ALL AGES.

16 OPEN TO ALL AGES.

17 OPEN TO ALL AGES.

18 OPEN TO ALL AGES.

# THE WRITERS COLLECTIVE

*Complete this, based  
on what you feel  
should be the purpose  
of the group. Also what  
your expectations are.  
Tom*

## PURPOSE;

## EXPECTATIONS;





## CRITIQUING

THE GOAL OF THE CRITIQUE IS TO HELP THE WRITER  
(be constructive )

- 1.BE GENTLE-(please remember to be considerate of others )
- 2.NAME THE POSITIVE FIRST
- 3.ENCOURAGE WRITERS TOWARDS ORIGINALITY  
(AWAY FROM RUT WRITING, REPETITIVENESS )
- 4.KEEP THE CRITIQUE PROFESSIONAL  
(STEER CLEAR OF PERSONAL ATTACKS --CRITIQUE THE  
WRITERS WORK--NOT THE WRITER)

THE PURPOSE FOR CRITIQUING IS FOR THE BENEFIT OF THE  
WRITER.ENSURING THAT HE GROWS AS A WRITER, AND  
MAINTAINS A HIGH LEVEL OF CREATIVITY AND FREEDOM  
OF EXPRESSION. WE ENCOURAGE PARTICIPATION BY ALL  
BOTH IN SUBMISSIONS AND CRITIQUING. DURING THE  
CRITIQUING PROCESS ALL SHOULD LISTEN ATENTIVELY  
WITHOUT OUTSIDE CONVERSATION.

6/7/95

## CRITIQUING

THE GOAL OF THE CRITIQUE IS TO HELP THE WRITER  
(be constructive)

1 BE GENTLE-(please remember to be considerate of others)

2 NAME THE POSITIVE FIRST

3 ENCOURAGE WRITERS TOWARDS ORIGINALITY

(AWAY FROM BUT WRITING REPETITIVENESS)

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BOTH IN SUBMISSIONS AND CRITIQUING DURING THE

CRITIQUING PROCESS ALL SHOULD LISTEN ATTENTIVELY

WITHOUT OUTSIDE CONVERSATION.

6/1/92



# THE ADODI MUSE AN OUTSIDERS COLLECTIVE

TONY DANIELS-PRES.  
BYRON MASON-V.PRES.  
DAVID-MICHAEL SEARCY-SEC.  
JEREL COOPER-CONSULTANT/PUBLIC RELATIONS  
DUNCAN TEAGUE-ADVISOR

## THE AGENDA

1. RECAP OF LAST MEETING
2. RESTRUCTURING? → Remain in office
3. BLK. GAY PRIDE/ WASH D.C. → \$202.00 value Jet  
MEMORIAL DAY WKND  
MAY 26-31
4. GUIDELINES FOR CRITIQUING - Duncan →
  5. READING
  - A. RICHARD JONES
  - ~~B. EARL BANKS~~ NOT HERE
  - C. KELLY GIRAUDY-MORRIS
  - D. DAVID-MICHAEL SEARCY
  - E. JAMES MCKISSIC
  - F. ANTHONY DANIELS
6. PRESENTATION IN WASH. D.C.
7. LOCAL PERFORMANCES

FUND  
RAISING ←

Drafting letter to be  
sent to D.C. for MONDAY



**FEBRUARY 1996**  
2/1/96 Through 2/29/96

Page 1

2/29/96  
All Accounts

| Date                   | Acct   | Num | Description              | Memo                    | Clr | Amount  |
|------------------------|--------|-----|--------------------------|-------------------------|-----|---------|
| BALANCE 1/31/96        |        |     |                          |                         |     | 0.00    |
| 2/1/96                 | Sav... |     | Opening Balance          |                         | x   | 0.00    |
| 2/1/96                 | Cash   |     | Opening Balance          |                         |     | 0.00    |
| 2/23/96                | Cash   |     | Sylvia's Art of This ... | Rainbow Colored History |     | 14.00   |
| 2/27/96                | Cash   | S   | Jerel Cooper             | Jerel Cooper            |     | 86.00   |
|                        |        |     |                          | Sylvia's/First E 1995   |     | 89.00   |
| 2/29/96                | Sav... |     | Citizens Trust Bank      | Savings Deposit         |     | 189.00  |
| 2/29/96                | Cash   |     | Citizens Trust Bank      | Savings Deposit         |     | -189.00 |
| TOTAL 2/1/96 - 2/29/96 |        |     |                          |                         |     | 189.00  |
| BALANCE 2/29/96        |        |     |                          |                         |     | 189.00  |
| TOTAL INFLOWS          |        |     |                          |                         |     | 378.00  |
| TOTAL OUTFLOWS         |        |     |                          |                         |     | -189.00 |
| NET TOTAL              |        |     |                          |                         |     | 189.00  |

correspondence is in lieu of the subscription request for *SPRINT*, and anthology  
essays edited by writer, Cl. Wisdom Jones, as well as communications for future  
Quarterly newsletter with Practicing Artist Productions

enclosed you should find a copy of the subscription form of which we discussed  
previously. The galathea are included and a number in which to contact Mr. Jones, if  
necessary. I'm sure you will make an excellent contribution to the anthology.

Also, I would like to maintain an ongoing communication with you for a future working  
relationship. I am confident that our combined creative energy and, with, positive  
synergistic results. Presently, I am still in the process of completing the character, *ON THE FRONT LINE*. It is the dramatic poetic expression of the African-American  
male experience. As soon as the script is complete, I will contact you. It will be a  
pleasure to work with you, as well as, Duncan and Malik.

If you have any questions and/or comments, please do not hesitate to contact me at home:  
770 / 453-9071.

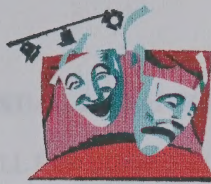
*Lyndell Jordan*  
Lyndell Jordan  
Producing Director

Enclosure

*CP*







## PRACTICING ARTIST PRODUCTIONS

---

August 21, 1996

Adodi-Muse  
348 Berean Avenue  
Atlanta, Georgia 30312

Dear Tony:

This correspondence is in lieu of the submission request for, *SPIRITED*, and anthology of essays edited by writer, G. Winston James, as well as, communication for future theatrical endeavors with Practicing Artist Productions.

Enclosed you should find a copy of the submission flyer of which we discussed previously. The guidelines are included and a number in which to contact Mr. James, if necessary. I'm sure you will make an excellent contribution to the anthology.

Also, I would like to maintain in constant communication with you for a future working relationship. I am confident that our combined creative energy can, and will, produce dynamic results. Presently, I am still in the process of completing the choreodrama, **ON THE FRONT LINE**. It is the dramatic poetic expression of the African-American gay male experience. As soon as the script is complete, I will contact you. It will be a pleasure to work with you, as well as, Duncan and Malik.

If you have any questions and/or comments, please do not hesitate to contact me at home: 770 / 453-9073.

Sincerely,

Lynwoodt Jenkins  
Producing Director

Enclosures



# PRACTICING ARTIST PRODUCTIONS

August 21, 1996

Abodi-Afusa  
 348 Beran Avenue  
 Atlanta, Georgia 30312

Dear Tony:

This correspondence is in lieu of the submission request for "SPARKS" and anthology of  
 essays edited by Walter G. Winston James, as well as, communication for future  
 theatrical endeavors with Practicing Artist Productions.

Enclosed you should find a copy of the submission flyer of which we discussed  
 previously. The guidelines are included and a number in which to contact Mr. James, if  
 necessary. I'm sure you will make an excellent contribution to the anthology.

Also, I would like to maintain in constant communication with you for a future working  
 relationship. I am confident that our combined creative energy can and will produce  
 dynamic results. Presently, I am still in the process of completing the choreography  
 ON THE FRONTLINE. It is the dramatic poetic expression of the African-American  
 gay male experience. As soon as the script is complete, I will contact you. It will be a  
 pleasure to work with you as well as, Duncan and Malik.

If you have any questions and/or comments, please do not hesitate to contact me at home:  
 770 / 452-9073.

Sincerely,

Iyemwood Jenkins  
 Producing Director

Enclosures



# LESBIAN, GAY, BISEXUAL & TRANSGENDER INDIVIDUALS

CALL FOR SUBMISSIONS  
FOR

## SPIRITED

It is 1996. I have lost many of my brothers. I have seen that for too long I have not been close enough to my sisters. I have learned that in all of this time I have not been intimate enough with myself. Through it all, I have forgotten that I am/we are more than flesh and blood, more than victims, better than survivors. It is now and I/we remember that we are alive spiritually and able to reclaim for ourselves our place in it all. I believe it is time for us to talk about and share the knowledge of how we have come to terms spiritually with ourselves, our race, our world and our universe. It is time for SPIRITED, a collection of quality essays and short fiction by Black Lesbian, Gay, Bi-sexual and Transgender individuals, to take shape.

Whether spirit for you is God, Buddha, Allah, or Sistermother; whether your practices are Christian, Native American, African or New Age, the spirituality that you cling to may be the rock that gives balance to someone in despair. Who says that God doesn't love Gay people? How are we managing to love ourselves and heal one another?

Please send submissions, double-spaced along with S.A.S.E to:

G. Winston James  
728 Sackett Street, Apt. #4R  
Brooklyn, NY 11217

gwinstonj@aol.com

Submissions will not be returned, so please do not send unique originals.

\* DEADLINE: December 1, 1996

LESBIAN, GAY, BISEXUAL & TRANSGENDER INDIVIDUALS

CALL FOR SUBMISSIONS  
FOR

## SPIRITED

It is 1998. I have lost many of my brothers. I have seen that for too long I have not been close enough to my sisters. I have learned that in all of this time I have not been intimate enough with myself. Through it all, I have forgotten that I am we are more than flesh and blood, more than victims, better than survivors. It is now and I we remember that we are alive spiritually and able to reclaim for ourselves our place in it all. I believe it is time for us to talk about and share the knowledge of how we have come to terms spiritually with ourselves, our race, our world and our universe. It is time for SPIRITED, a collection of quality essays and short fiction by Black Lesbian, Gay, Bi-sexual and Transgender individuals, to take shape.

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# PRACTICING ARTIST PRODUCTIONS

PRESENTS



## WORD WORK: A WRITER'S WORKSHOP

Saturday, September 14, 1996

2:00pm to 4:00pm

Location: The Arts Exchange

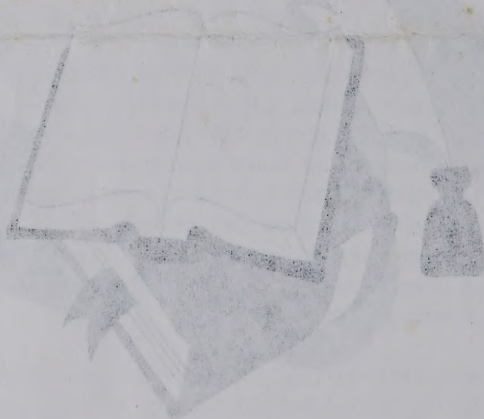
---

*Attention all **unpublished** African-American writers, valuable information and materials will be discussed and distributed. Whether you're an aspiring poet, playwright, or author of fiction, you need to be there! Fee: \$20.00 per person. Space is limited. For directions call: 404/624-4211.*



PRACTICING ARTIST PRODUCTIONS

PRESENTS



## WORD WORK: A WRITER'S WORKSHOP

Saturday, September 14, 1996

3:00pm to 4:00pm

Location: The Arts Exchange

Attention all unpublished African-American writers, valuable information and materials will be discussed and distributed. Whether you're an aspiring poet, playwright, or author of fiction, you need to be there! Fee: \$20.00 per person. Space is limited. For directions call: 404-624-4211.

## ENTRY FORM

### ARTIST INFO:

Group name: THE ADODI MUSE Use in publicity? YES  
Group? YES  
(visual artists, performers & writers)

Contact name: TONY DANIELS  
Contact address: PO BOX 92097, ATLANTA, GEORGIA 30314  
Home phone: 404-521-2515  
How did you hear of AGALAF? THE SOUTHERN VOICE

### PROPOSED WORK:

Title: WE ARE HERE (Readers' Theater)

Time/Size of work; minimum requirements for presentation:

THIS WORK WILL TAKE AROUND 45 MINUTES TO COMPLETE. WE WILL NEED:

- AT LEAST 3 MIKES AND A SOUND SYSTEM
- 3 MUSIC STANDS
- GENERAL LIGHTING AND 3 STATIONARY SPOTS
- DRESSING/CHANGING AREA
- DRINKING WATER

How does support material relate to this proposal?

SAMPLE WORK; INTRODUCTORY MATERIAL FOR COMPLETE WORK. FULL PIECE TO INCLUDE INDIVIDUAL AND GROUP POETRY PRESENTATIONS.

Give a brief description of the proposed work:  
(SEE ATTACHMENT 1)

### ARTIST'S STATEMENT:

In the space provided, present your artistic philosophy. How does it relate to your proposal?  
(SEE ATTACHMENT 2)

**\*\*AGALAF accepts no responsibility for theft or injury during the Festival\*\***

Signature \_\_\_\_\_ Date \_\_\_\_\_





# ENTRY FORM

## ARTIST INFO:

Artist or group name THE ADOODI MUSE use in publicity? ☒ yes ☐ no  
contact name Terrel Cooper / Tony Daniels group ☒ solo  
contact address P.O. BOX 92097 visual artist ☒  
City, State, Zip ATLANTA, GA. 30314 performer ☒  
Home phone 892-1723/521-2513 Work phone ☒ writer ☒  
How did you hear of AGALAF? THE SOUTHERN VOICE

### PROPOSED WORK:

Title WE ARE HERE (Readers Theatre)

Time/size of work; minimum requirements for presentation

THIS WORK WILL TAKE AROUND 45min. to complete. We will  
NEED at least 3 mics AND A sound system 2-3 podiums  
and one small table.

How does support material relate to this proposal?

☒ Same as proposal  
☐ earlier work, not proposed  
☐ other, explain

In the space provided, give a brief description of proposed work:

Please see attachment marked item #1.

### ARTIST'S STATEMENT:

In the space provided present your artistic philosophy. How does it relate to your proposal?

Please see attachment marked item #2.

**\*\*AGALAF accepts no responsibility for theft or injury during the Festival\*\***

Signature

Anthony C. Daniels

Date

12/15/95



# Atlanta Gay and Lesbian Arts Festival

**FOURTH ANNUAL**  
**April 11 - 14, 1996**

## GENERAL INFORMATION

AGALAF's mission is to provide an empowering experience for the lesbian, gay, bisexual and transgendered communities through recognition of their artistic contributions to society. The overall theme/motto mirrors the idea of "the art of coming out". Art is requested from all disciplines with any topic as subject - however, preference is given to works that deal with gay issues. There is no special theme for AGALAF 96.

## SPECIFIC INFORMATION

Please include a brief resume along with your support materials. Black and white photographs are optional, but could be used in promotion. All work will be juried by a professional panel in each artistic discipline.

### VISUAL ARTS:

2 or 3 dimensions & video. Send in slides of proposed work or previous works: A 20% commission will be retained by AGALAF for works sold. A \$100.00 Best of Show award will be presented to an artist voted for by the artists in the show.

### PERFORMANCE:

dance, performance art/theatre, comedy, classical and popular music. Send 1/2" VHS video or cassette of proposed or previous work - cue to a 10 minute section. Performers will be compensated with an honorarium.

### WRITERS:

poetry and prose. Send 3 - 6 selections of proposed or previous work. There will be a live reading and a small honorarium.

### ARTIST MARKET:

Send 3 - 6 slides or photographs of work. We are looking for original artistic works - commercially produced works or dealers are prohibited. List your media, eg.: jewelry, handmade clothing, etc. If selected, the Entry Fee will be credited towards the booth fee of \$50.00.

## ENTRY FEES AND DEADLINES

(Entry form on reverse side)

You may update your entry support material at any time before the juries make their selections without being penalized. The request for entry fees is a necessity at this time in AGALAF's organization as grants and donations are not large at this time. These fees help cover producing and organizing expenditures.

\$10.00

Entries postmarked by November 15, 1995

\$15.00

Entries postmarked from November 16 - December 15, 1995

Entries postmarked after December 15 will be held for the 1997 Festival

**NO REFUNDS!**

\*Entrants desiring the return of their support materials must provide a self-addressed, stamped envelope. Any information from Entry Form or support material may be reprinted for publicity purposes unless otherwise noted. Entries and questions should be sent to Jim Chappeleaux, AGALAF at PO Box 55475, Atlanta GA 30308 (404) 874-8710.



Richard

**EMBRACING OUR OWN REFLECTIONS**  
**TELLING OUR OWN STORIES**  
**IN OUR OWN VOICES**

- ① **DRAWING STRENGTH AND KNOWLEDGE**  
② **FROM A SHARED DESIRE TO BE HEARD**

} 2 PART  
HARMONY / The group divides into 2 PARTS

Row + Richard

Row

**PUSHING BEYOND OUR PAIN**  
**WE ARE COME TOGETHER TO HEAL/ TO**  
**LOVE/ TO CREATE/ TO CHALLENGE**  
**STEREOTYPES/ TO GROW TO ENDURE/ TO**

Tony

**LIVE!!!**

**WE ARE REAL**, **WE ARE SOUTHERN, WEST**  
**INDIAN, WE ARE ALL FIERCE!!!**

**(WE'RE FIERCE)?**

**WE ARE ADODI**

**WE ARE HERE BECAUSE OF THE VOICES AND**  
**THE LIVES OF BROTHERS WHO HAVE INSPIRED**  
**US AND ARE NO LONGER HERE/ LINKED TO**  
**THEIR SPIRITS BY REFLECTIONS OF**

} all in unison

**FAMILIARITY**

CRAIG HARIS ✓

ASSOTTO SAINT----

JAMES BALDWIN----- ✓

MARLON RIGGS----

Trey Johnson

LANGSTON HUGHES-----

MELVIN DIXON ✓

BAYARIN RUSTIN

ESSEX HEMPHILL ✓



Lyle Ashton Harris

Craig Hickman

~~VEEA~~

~~G. Winston James~~

WE ARE ADODI

WE ARE HERE BECAUSE OF THE VOICES AND  
THE LIVES OF BROTHERS WHO HAVE INSPIRED  
US AND ARE NO LONGER HERELINKED TO  
THEIR SPIRITS BY REFLECTIONS OF  
FAMILIARITY

ASSOTTO SAINT—

JAMES BALDWIN—

MARLON RIGGS—

LANGSTON HUGHES—

**WE ARE HERE BECAUSE OF THE WORKS OF  
BROTHERS WHO CONTINUALLY WRITE OUT  
AGAINST HOMOPHOBIA/ XENOPHOBIA/  
MISOGYNY/ RACISM AND AIDS  
DISCRIMINATION**

} all in  
unison

~~ESSEX HEMPHILL~~, E LYNN HARRIS, JAMES  
EARL HARDY, PHIL WILSON, STEVE LANGLEY,  
BISHOP CARL BEAN/ CLEO MANAGO/  
"RANDALL KEENAN/VEGA

} strong  
+  
loud  
to be  
read while  
remainder  
recites these  
names

CRAIG HICKMAN

WE ARE HERE TO KEEP THE  
FIRES OF OUR SOULS BURNING  
BRIGHTLY ~~OUR~~ OUR WORDS IGNITING  
The minds of brothers ~~who~~ who  
shall be WE IN The future  
INDIVIDUAL READ PIECES

Time of  
WORKS

music  
USE?

↓  
TAPE DUBBED

1. WHAT IF - TONY

2.

3.

4.

5.

Issues we need to address, or that our works should reflect.

1. PRIDE / COMING OUT / IDENTIFICATION
2. AIDS / THE PANDEMIC (DEATH, DYING, LIVING, SURVIVAL)
3. LOVE (SELF, FAMILY, AND/OR MAN)
4. SPIRITUALITY / SEXUALITY
5. SEX

Tony Daniels  
ADDI MUSE



DISCRIMINATION  
 MISOGYNY, RACISM AND AIDS  
 AGAINST HOMOPHOBIA, XENOPHOBIA  
 BROTHERS WHO CONTINUALLY WRITE OUT  
 WE ARE HERE BECAUSE OF THE WORKS OF

ESSEX HEMPHILL, ELYN HARRIS, JAMES  
 EARL HARDY, PHIL WILSON, STEVE LANGLEY,  
 BISHOP CARL BEAN, GLEO MANAGO,  
 RANDALL KEENAN, VEGE

INDIVIDUAL READ PIECES  
 shall be WE in the future  
 The minds of brothers ~~and~~ who  
 BRIGHTLY ~~our~~ words igniting  
 FIREZ of our souls burning  
 WE ARE HERE TO KEEP THE

James  
 KELLY  
 Tony  
 DWAN  
 BYRON  
 RON  
 DAVID-MICHAEL

1. JAMES KELLY
- 2.
- 3.
- 4.
- 5.

Time  
 Work  
 10:00  
 11:00  
 12:00  
 1:00  
 2:00  
 3:00  
 4:00  
 5:00  
 6:00  
 7:00  
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 3:00  
 4:00  
 5:00  
 6:00  
 7:00  
 8:00  
 9:00  
 10:00  
 11:00  
 12:00

Tony Daniels



TONY DANIELS  
↓  
DIRECTOR

ADODIDC1 WPS

Script this please!

WE ARE HERE

WE ARE HERE!!!

*Duncan Tony*  
WE ARE PROUD, BLACK, GAY, MEN  
STANDING TALL WITH OUR HEADS HELD  
HIGH

*Con*  
WE ARE ARTIST / WRITERS / PERFORMERS  
*Richard*  
SINGERS / DANCERS / ACTIVIST  
*Dylan*  
AND SOMETIMES ORDINARY BROTHERS

WE ARE INDIVIDUALS / WE ARE ONE

*Dylan*  
WRITING STORIES TO FREE OUR LIVES  
FROM PAIN

*Kelly*  
CREATING <sup>WORKS</sup> (POEMS) TO BIND OUR LIVES  
THOUGHTS WITH EXPRESSIONS OF EMOTION

*Baron Kelly*  
SINGING SONGS / *Richard* GIVING PRAISE / *Dylan* SIMPLY  
BEING

*Duncan*  
DANCING TO RHYTHMS / PRIMAL AND  
SEDUCTIVE

*Tony*  
EMANATING FROM ONE- AND PASSING  
THROUGH ANOTHER

WE ARE A COLLECTIVE! (OUTSIDERS)!  
WE ARE A COLLECTIVE OF OUTSIDERS!  
WE HAVE COME TOGETHER TO FEED IN  
THE PRESENCE OF OUR BROTHERS

*collective will embrace  
Hold hands - be  
a unit, act as  
one*

we will not be silent  
or go gently into the night

we stand on the shoulders  
of our predecessors

• commanding with their spirits  
continuing the journey/  
carrying their voices



Shall the circle be unbroken

**WE ARE HERE**

**WE ARE HERE!!! - COLLECTIVE**  
**WE ARE PROUD, BLACK, GAY, MEN - TONY**  
**STANDING TALL WITH OUR HEADS HELD - DUNCAN**  
**HIGH**

**WE ARE ARTIST / WRITERS / PERFORMERS - RON**  
**SINGERS / DANCERS / ACTIVIST - RICHARD**  
**AND SOMETIMES ORDINARY BROTHERS - BYRON**

**WE ARE INDIVIDUALS / WE ARE ONE - COLLECTIVE**

**WRITING STORIES TO FREE OUR LIVES - DAVID-MICHAEL**

*JAMES* FROM PAIN **(WHAT IF)** - OR ANY PIECE OF WORK reflecting PAIN / difficulty / hard times

**CREATING POEMS TO BIND OUR LIVES - KELLY**

**THOUGHTS WITH EXPRESSIONS OF EMOTION**

*N. Emistida* → **LOVE / HATE / JEALOUSY** ← *(BYRON / Kelly)*

**SINGING SONGS / GIVING PRAISE / SIMPLY RICHARD / DM / BYRON**  
*"SHALL THE CIRCLE BE UNBROKEN"* **BEING AMEN**

**DANCING TO RHYTHMS / PRIMAL AND - DUNCAN**  
**SEDUCTIVE**

**EMANATING FROM ONE- AND PASSING - TONY**  
**THROUGH ANOTHER** *Use*

*Points to self and places hand on someone's chest to show collective follows my lead* → **WE ARE A COLLECTIVE - COLLECTIVE**

**WE HAVE COME TOGETHER TO FEED IN - COLLECTIVE**  
**THE PRESENCE OF OUR BROTHERS**



WE ARE HERE

WE ARE HEREIN

WE ARE PROUD BLACK GAY MEN - TONY  
STANDING TALL WITH OUR HEADS HELD - DONALD  
HIGH

WE ARE ARTIST / WRITERS / PERFORMERS - RON  
SINGERS / DANCERS / ACTIVISTS - JIM  
AND SOMETIMES ORDINARY BROTHERS - BYRON

WE ARE INDIVIDUALS WE ARE ONE

WRITING STORIES TO FREE OUR LIVES - LARRY

FROM PAIN  
CREATING POEMS TO BIND OUR LIVES - ALAN  
THOUGHTS WITH EXPRESSIONS OF EMOTION  
SINGING SONGS / GIVING PRAISE / SIMPLY  
BEING

DANCING TO RHYTHMS / PRIMAL AND - THOMAS  
SEDUCTIVE  
EMANATING FROM ONE - AND PASSING - TONY  
THROUGH ANOTHER

WE ARE A COLLECTIVE

WE HAVE COME TOGETHER TO FEED IN - CAROL  
THE PRESENCE OF OUR BROTHERS

EMBRACING OUR OWN REFLECTIONS - RICHARD  
TELLING OUR OWN STORIES - DAVID MICHAEL  
IN OUR OWN VOICES - BYRON

- ( RON / RICHARD ) JAMES  
① DRAWING STRENGTH AND KNOWLEDGE TONY / DUNCAN / RON  
② FROM A SHARED DESIRE TO BE HEARD RICHARD / DM / BYRON  
KELLY

( PUSHER BEYOND OUR PAIN - RON )  
WE ARE COME TOGETHER TO HEAL / TO - TONY  
LOVE / TO CREATE / TO CHALLENGE - DUNCAN  
STEROTYPES / TO GROW TO ENDURE / TO - COLLECTIVE  
LIVE!!!

JAMES  
↑  
WE ARE REAL, WE ARE SOUTHERN, WEST, WE ARE NOT AN  
INDIAN, WE ARE ALL FIERCE!!! - COLLECTIVE  
(WERE FIERCE)

( CHANGE FORMATION  
GROUP MOVES TO FORM A LINE )  
WE ARE ADODI - THE COLLECTIVE

WE ARE HERE BECAUSE OF THE VOICES AND  
THE LIVES OF BROTHERS WHO HAVE INSPIRED  
US AND ARE NO LONGER HERE LINKED TO  
THEIR SPIRITS BY REFLECTIONS OF  
FAMILIARITY

THE  
COLLECTIVE

ASSOTTO SAINT----

JAMES BALDWIN-----

MARLON RIGGS----

LANGSTON HUGHES----

MELVIN DIXON

I think DUNCAN  
WOULD BE VERY  
EFFECTIVE doing  
A piece in this  
spot

as the names are being  
recited a member can step  
forward and do a piece.  
Reflecting what length of  
our brothers close to  
us.

CHARLES MAY WORK  
IN this spot

WE ARE ADODI

WE ARE HERE BECAUSE OF THE VOICES AND  
THE LIVES OF BROTHERS WHO HAVE INSPIRED  
US AND ARE NO LONGER HERE LINKED TO  
THEIR SPIRITS BY REFLECTIONS OF

FAMILIARITY

LANGSTON HUGHES—  
MARLON RIGGS—  
JAMES BALDWIN—  
ASSOTTO SAINT—



**WE ARE HERE BECAUSE OF THE WORKS OF  
BROTHERS WHO CONTINUALLY WRITE OUT  
AGAINST HOMOPHOBIA/ XENOPHOBIA/  
MISOGYNY/ RACISM AND AIDS  
DISCRIMINATION**

THE  
COLLECTIVE

**ESSEX HEMPHILL, E LYNN HARRIS, JAMES  
EARL HARDY, PHIL WILSON, STEVE LANGLEY,  
BISHOP CARL BEAN/ CLEO MANAGO/  
" RANDALL KEENAN**

/ a piece CAN be  
read here - should  
be very contemporary  
an emerging voice  
in blk gay lit.

CANDLES

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## **EDITING** (Per Hour)

|                            | <b>VHS</b> | <b>Hi8/SVHS</b> | <b>3/4"</b> | <b>BetaSP</b> |
|----------------------------|------------|-----------------|-------------|---------------|
| <b>Cuts-Self</b>           | \$20.00    | \$25.00         | \$30.00     | \$60.00       |
| <b>Cuts-W/Operator</b>     | \$40.00    | \$50.00         | \$50.00     | \$80.00       |
| <b>Digital Non-Linear</b>  | \$100.00   | \$100.00        | \$100.00    | \$100.00      |
| <b>Editing Instruction</b> | \$15.00    |                 |             |               |

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## **Additional Editing Services** (Per Hour)

|                           | <b>VHS</b>                                  | <b>Hi8/SVHS</b> | <b>3/4"</b> | <b>BetaSP</b> |
|---------------------------|---------------------------------------------|-----------------|-------------|---------------|
| <b>Titles and Effects</b> | \$25.00                                     | \$25.00         | \$25.00     | \$25.00       |
| <b>TBC</b>                | \$10.00                                     | \$10.00         | \$10.00     | -----         |
| <b>Scan Converter</b>     | \$20.00                                     | \$20.00         | \$20.00     | \$20.00       |
| (Computer to Video)       | (\$12.00 Service Charge for Special Set-up) |                 |             |               |

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2nd/3rd Cam. & Prompter available at additional charge.

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## **VIDEOTAPE DUPLICATION** (Includes high grade tape & case)

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|---------------------|-----------------|-------------|--------------|--------------|---------------|-----------------------------|
|                     | <b>1</b>        | <b>2-10</b> | <b>11-25</b> | <b>26-50</b> | <b>51-100</b> | <b>PAL</b>                  |
| <b>0-15 min.</b>    | 11.95           | 9.25        | 7.50         | 5.75         | 4.50          | 19.95                       |
| <b>16-30 min.</b>   | 12.95           | 10.25       | 8.50         | 6.75         | 5.50          | 24.95                       |
| <b>31-60 min.</b>   | 13.95           | 11.25       | 9.50         | 7.75         | 6.50          | 29.95                       |
| <b>61-90 min.</b>   | 14.95           | 12.25       | 10.50        | 8.75         | 7.50          | 34.95                       |
| <b>91-120 min.</b>  | 15.95           | 13.25       | 11.50        | 9.75         | 8.50          | 39.95                       |
| <b>120-180 min.</b> | 17.95           | 15.25       | 13.50        | 10.75        | 9.50          | 44.95                       |

---

## **TRANSFER SERVICE**

|                                               |                  |
|-----------------------------------------------|------------------|
| <b>8mm, S8mm, 16mm Film</b> (\$10.00 minimum) | \$ .10 per foot  |
| <b>Photographs</b> (\$10.00 minimum)          | \$ 1.00 each     |
| <b>Titles</b> (For Photos or Film Transfer)   | \$ 5.00 each     |
| <b>Music</b> (For Photos or Film Transfer)    | \$ 4.00 per song |
| <b>Photos from Video</b>                      | \$ 6.00 each     |
| <b>Tape Repair</b>                            | \$10.00 per tape |

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## THE TRE' AWARD

### Description / Notes:

- To be awarded annually (June) in the following categories:

|                           |      |
|---------------------------|------|
| Poetry                    | 1997 |
| Essay                     | 1999 |
| Journalism/Editorial      | 2001 |
| Short Fiction             | 2003 |
| Play Writing              | 2005 |
| Fiction (Book Length)     | 2007 |
| Non-Fiction (Book Length) | 2007 |
- Open to lesbian, gay, & bi-sexual people of African descent
- The 1997 prize opens 1-1-97 and closes 4-30-97. All entries must be post-marked during this time period.
- Each category will be judged by a distinguished committee using criteria developed by the Executive Committee
- The 1997 & 1998 competition entry fee is \$6 with a maximum of three entries.
- The 1997 & 1998 entries must be typed DS on 8.5 X 11" paper; A SASE must be included if poems are to be returned to the author at end of competition; Name, address & phone number must appear in the top right corner of page
- The 1997 & 1998 entries must be two pages or less in length.
- You must be 18 y.o. to enter the competition
- Four finalist or nominee's will be recognized & presented with a certificate & granted permission to use the following by-line "199x Tre' Award Nominee for XXXXX (Poetry)"
- The prize winner will be recognized & presented with a plaque & granted permission to use the following by-line "199x Tre' Award Winner for XXXX (Poetry)": A cash award will also be given





The objectives of this competition is to foster creative writings by lesbian, gay and bi-sexual African-Americans & to recognize literary excellence that celebrates the unique heritage and culture of our community. In less than ten years, this award will be known as the Pulitzer for African-American lesbians, gays, & bi-sexuals. This award will act as a catalyst to tell our stories and document our survival. It will uncover new talents as well as reward those who have established writing careers.

The 1997 Executive/Advisory Committee Members are:

Dr. Shirlene Holmes  
Charlene Cothran  
Duncan Teague  
Teri Abel  
Curtis Todd  
Patrick Bell, Chair





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Patrick Bell, Chair



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I also wish to receive the following services (for an extra fee):

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Consult postmaster for fee.

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The 1998 NBAF  
236 Forsyth St., Ste 400  
Atlanta GA 30303

## 4a. Article Number

P 422 608 973

## 4b. Service Type

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☐ Express Mail ☐ Insured  
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X

## 8. Addressee's Address (Only if requested and fee is paid)



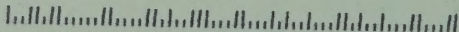
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Addi Muse, Inc.  
P.O. Box 92097  
Atlanta GA 30314



# REPLY CARD

*Thank you for submitting your application for the 1998 National Black Arts Festival.  
We have received your application.*

☒ YOUR APPLICATION WAS COMPLETE

☐ YOUR APPLICATION WAS MISSING THE FOLLOWING ITEMS:

☐ Project Description

☐ Resume Or Vitae

☐ CD's or Tapes

☐ Budget Summary

☐ Commitment Letter

☐ Videos

☐ Other \_\_\_\_\_

PLEASE SUBMIT THIS MISSING INFORMATION ON OR BEFORE:

\_\_\_\_\_

*Thank you for your interest in the National Black Arts Festival. We look forward to reviewing your work. Applicants accepted for the 1998 Festival will be notified in January 1998. If you have further questions, please contact the National Black Arts Festival. 236 Forsyth Street, Suite 400, Atlanta, GA, 30303 404.730.7315*

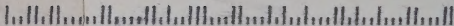
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ARTS  
FESTIVAL**

*THE 10th ANNIVERSARY*



Tony Daniels  
PO Box 92007  
Atlanta, Ga. 30314

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From: malik64@juno.com

Return-path: <malik64@juno.com>

To: arcdmbx@panther.gsu.edu, ynkuya7@hotmail.com,  
iahelligar@email.msn.com, choskins@omnioffices.com,  
jmckissic@rocketmail.com, psymts@panther.gsu.edu,  
malachithethepoet@juno.com, malik64@juno.com,  
robert\_d\_jones@mcgraw-hill.com, rsneed@emory.edu,  
adrian\_r\_@hotmail.com, eroticwarriorqueen@juno.com,  
rootwmn@ibm.net, nandi@juno.com, indigoarts@juno.com,  
dykewrtr@AOL.COM, gpmyers@juno.com, amr663@casbah.acns.nwu.edu,  
one-nosotros@mindspring.com, t-somerville@onu.edu,  
gs03atw@panther.gsu.edu, hopereed@mindspring.com,  
kdcarson@ix.netcom.com, roylwill@ix.netcom.com,  
dteague@mindspring.com, speakfireatl@juno.com

Date: Sat, 28 Feb 1998 15:27:06 EST

Subject: Fwd: Re: Literary Agents

Message-ID: <19980228.154550.6591.3.malik64@juno.com>

X-Status: Read

X-Mailer: Juno 1.38

This message from James Earl Hardy.

Mal

----- Begin forwarded message -----

From: NewMoonSon

Subject: Re: Literary Agents

Date: Fri, 27 Feb 1998 05:40:16 EST

In a message dated 2/26/98 6:17:25 PM, BT11360 wrote:

<<John and James (and anyone else with something to contribute),

Could you state what you would look for in a good agent? What should they be expected to do for you? What ideally you want from them? Any thoughts on the ideal writer-agent relationship are appreciated.

Bernie>>

John touched on some of these in his previous post re Outwrite...

A good agent is someone who knows the art of the deal -- initiating, negotiating, and closing it -- and is always one step ahead of the editors and publishers (they have to be able to address any inquiry, answer any question, and make any fears the acquiring editor/house may have seem minor compared to the benefits of taking on the project).

The things I would tell people to look for in an agent:

- 1 - a successful track record in acquiring good clients and good deals (and this doesn't necessarily mean high profile writers with seven figure contracts)
- 2 - someone who will respect and believe in your art (i.e., not insist that



you churn out Terry McMillan-ish novels or Manchild from the Ghattoland Coming Of Age Talez).

3 - someone who isn't afraid to take risks (many of us will be writing from perspectives and about experiences that most of these agents haven't nary a clue about)

4 - someone who understands they THEY work for YOU, not the other way around (I had a bad experience with one agent who seemed to be more concerned about the interests of the editors and not me, her client; yeah, she was dropped).

5 - someone who knows the protocol (i.e., how to package and present a project, who to present it to, and when, for there are certain times of the year when it may be best to approach a particular editor or house)

6 - someone who has been a part of the publishing industry (the politics are heavy and the social circles are small, and if the person already has made a name for themself in another publishing area, it'll make it easier for them to make the transition to agent)

Re Reginald's thoughts about self-representation: I managed to work the first deal I got myself (receiving cover design approval and a higher royalty rate) and then brought in someone who I knew would make it even better (if my agent hadn't stepped in at the time she did, I wouldn't be in a position to just take six months off from writing -- and still get paid).

A while back, E. Lynn mentioned opening up a literary agency to ensure that more of our works would be represented. I hope he still plans to do it.

----- End forwarded message -----

You

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Subj: Re: 1997 Tre' Award  
Date: 97-05-29 08:54:48 EDT  
From: AdodiMuse1  
To: Malik 64, "BLK" <newsroom@blk.com>  
To: "Kuumba" <newsroom@blk.com>  
To: paradox@ix.netcom.com  
To: "Malebox" <maleboxdc@aol.com>  
To: "Kick! Magazine" <kickpuc@aol.com>  
To: "Venus" <venusmag1@aol.com>, Whazzup411  
To: "SBC" <sbcc@netwkcal.com>  
To: "Out in Black" <jhardy@unity.ncsu.edu>  
To: "Black Forum" <nbgllf@aol.com>  
To: "BLACKlines" <outlines@suba.com>  
To: "ManBlack Talk" <paradox@ix.netcom.com>  
To: "Colours" <colours@critpath.org>  
To: "Andre D. Devero" <gs04add@panther.gsu.edu>  
To: DMcneil461, "Linus Spiller" <imgno1nut@aol.com>  
To: dteague@mindspring.com, iahelligar@msn.com  
To: Atl Lambda, kb78@student.cau.edu  
To: onlyi@hotmail.com  
CC: LBell3011

I mentioned this award to some of you before, but I just got this info from Patrick Bell, so . . . .

Patrick, I hope the address list helps. I will e-mail you myself a little later.

Thanks for the follow-up.  
Malik Williams.

In a message dated 97-05-21 14:53:16 EDT, LBell3011 writes:

<< Hi Adodi Muse!

I'm Patrick Bell...I'm glad to see you on the internet. After much discussion and soul searching, I've decided to create what I believe to be the first national literary award for lesbians, gay men and bi-sexuals of African descent. Named as Tre' Johnson's name sake, the primary objectives of this award is to foster creative writings by and with in our community. The award will recognize literary excellence that celebrates the unique heritage and culture of our people. My goal is to have this award recognized as the Pulitzer Prize for our community. This award will act as a catalyst to tell our stories and document our survival. It will uncover new talents as well as reward those who have established writing careers.

Additional information : ( Please print & circulate)

To be given annually (December) in the following categories:

|                             |                |
|-----------------------------|----------------|
| Poetry                      | 1997, 1998,... |
| Short Fiction               | 1998, 1999...  |
| Essay/Journalism/ Editorial | 2000, 2001...  |
| Play Writing                | 2000, 2001...  |
| Fiction (Book Length)       | 2000, 2001...  |
| Non-Fiction (Book Length)   | 2001, 2001...  |

The 1997 competition opens 7-1-97 and closes 10-30-97. All entries must be post marked on or between these dates. Each category will be judged by a distinguished committee using criteria developed by an awards committee. The 1997 entry fee \$6 with a maximum entry of three poems. Entries must be typed DS on 8.5 X11" paper. SASE must be included if poem(s) are to be returned to the author at the end





of the competition. Name, address & phone number must appear in the top right hand corner of each page.

Entries must be two pages or less in length.

Three nominee's will be recognized with a certificate of accomplishment and will have the right to use the by-line "Tre' Award Nominee".

The winner will be presented with a special award and the right to use the by-line "Tre' Award Winner"

The 1997 winner will receive 50% of the total entry fees collected.

The 1997 nominees will receive 10% each of the total entry fees collected.

(80% of the entry fees collected will be earmarked for nominees and winner)

The nominees and winner will be published in a community publication and a feature story.

Entries can be mailed to: 3011 Morningside Pk Ct  
Alpharetta, Georgia 30202  
Attention: Patrick Bell

Please e-mail me with names, addresses, etc. I want as many people to hear about this as possible. My e-mail address is:  
LBELL3011@AOL.COM >>



2/1/98

Stripping away the layers trying to get at the core

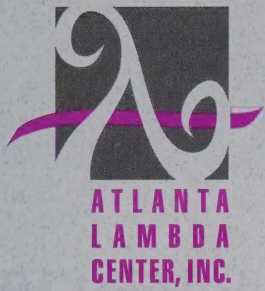
It seems to me that we (ADODI Muse) have not tapped into a resource that we should be in command of, as an artistic tool. That resource is in our personal experiences. We are 3 very different brothas. We are from 3 different parts of the country, we are the last 3 signs in the zodiac, we have very different taste in men (with some overlap), and our commonalities are the threads that weave our experiences together. If we consider these things from an artistic point of view, I believe that we can constantly inspire and challenge each other to put forth quality work. Further exploration of those differences may bring out emotions and feelings that may at times become painful or make us a little uncomfortable, but if our art does not challenge us, can we expect it to challenge our audiences.

We are black gay men in the struggle; 4 life, justice, equality, love, and for the very air that we breathe. We fight against the Phobias and Isms and hope to enrich the lives of listening, viewing and literate audiences as well as our own. Through our collaborative work and the work we perform individually. We acknowledge that we are blessed to be here at this time in history. So many talented, evolved, human, black lesbian, gay, trans and allied artists have paved the paths that we now walk into through the front door and without blackface. We will not let their voices be forgotten. We want desperately to do all that we can to help afrikwee youth see the beauty in their reflections. We stand on the shores of discovery, stripping away layers of clothing that have previously weighed us down and kept us from reaching the shore on the other side. We refuse to turn around until we reach the other shore, and we have touched the core of our artistic identities.

Tony Daniels



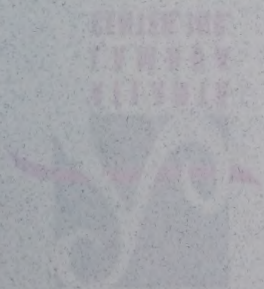






# ADDDI MUSE

A Gay Negro Ensemble





# ADODI

M u s e

a  
Gay  
Negro  
Ensemble

p r e s e n t s

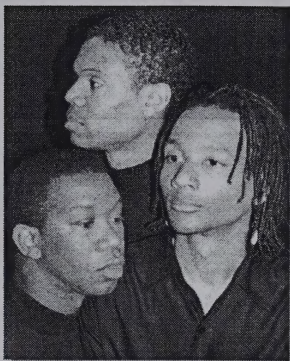


photo by: UMARI

## "Waiting in the Wings"

S E L E C T I O N S

### POEMS

We Were There  
And Cain Killed Abel  
Brother to Brother:  
Words from the Heart  
What of Bach  
Honesty  
Tell Momma I Love Her  
Bad Likker  
Am I the Only One  
These Shoes/Journal Entry  
We Wear the Mask  
Get It & Feel Good

### AUTHORS

Tony Daniels  
Tony Daniels  
Joseph Bean  
Duncan E. Teague  
Tony Daniels  
Duncan E. Teague  
Duncan E. Teague  
Kelly Morris  
Malik M.L. Williams  
Paul Lawrence Dunbar  
and The Muse  
Ntozake Shange

Friday, February 27, 1998

8:00 pm

Indigo Arts Gallery Playhouse

layout by: EM Designs 404-728-9266

all works performed by: ADODI Muse



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accessibility to the former Olympic Pool and plans are in place to bid for the International Gay and Lesbian Aquatics competition for June of 1999.

"It's like a mini Gay Games," says Broders, "with three days of events that include water polo and swimming."

## ENTERTAINMENT CALENDAR

### This Week

friday 2•27

#### Dede Vogt

Atlanta rocker with big following. 7:00 p.m. Eddie's Attic, 515-B McDonough Ave., Decatur. 404-377-4976.

#### Richard Bicknell

Mixture of alternative/country/cajun with a queer edge. 9:30 p.m. Eddie's Attic, 515-B McDonough Ave., Decatur. 404-377-4976.

#### "My Life in Pink (Ma Vie En Rose)"

Much talked about Belgian film about a little boy who says he is a girl. Garden Hills Theatre, 2835 Peachtree Rd. 404-266-2202.

#### "Waiting in the Wings"

Performance by the African-American

gay men's poetry and literary group. 8:30 p.m. \$7. Indigo Arts Gallery Playhouse, 1850 DeKalb Ave. 404-378-7703.

saturday 2•28

#### Monkey One

Southern-flavored rock with a dash of cross-dressin' please. In a show entitled "Monkey Be Hotty" the longtime public access celebutantes team up with guest stars (look for Patricia, Nurse MacWorld and Janny Loulie) in this retrospective show of their past year in music. Benefit for AIDS Survival Project. 11:00 p.m. \$4. Moreland Avenue Tavern, 1196 Moreland Ave. 404-622-4650.

monday 3•2

#### Sixth Annual Pride Banquet

Emory University Professor Cindy Patton speaks. 7:30 p.m. Cox Hall Ballroom, Emory University, 569 Asbury Cir. 404-727-2000.

wednesday 3•4

#### "Songs of Freedom with Maya Angelou"

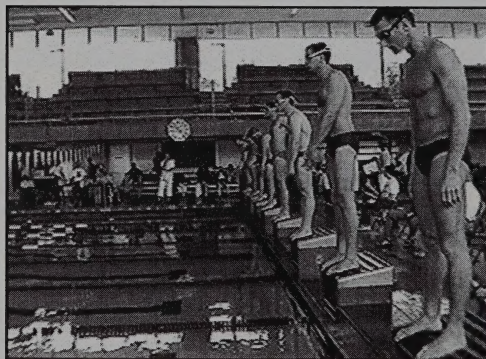
The Atlanta Gay Men's Chorus performs with the legendary poet. 8:00 p.m. \$10 - \$100. The Fox Theatre, 660 Peachtree St. 404-249-6400. Also 3•5.

#### "A Question of Mercy"

Opening night of the dramatic play based on Dr. Richard Selzer's first person involvement in planning a suicide for a young man terminally ill with AIDS. Tuesday - Saturday 8:00 p.m. Sunday 2:30 p.m. and 7:30 p.m. \$16 - \$36. Alliance Theatre, 1280 Peachtree St. 404-733-4710. Through 3•29.

#### "Ellen"

Long-running comedy with lesbian Ellen DeGeneres. In this latest installment Ellen's girlfriend Laurie (Lisa Darr) is involved in a car accident. DeGeneres' real-life girlfriend Anne Heche guests as Laurie's friend. 9:30 p.m. ABC.



Members of the Rainbow Trout Swim Team preparing for a "500 Freestyle" at a recent competition in Salt Lake City, Utah.

## UPCOMING EVENTS FOR march

MARCH 2

### BOY WATCH '98

with  
Tweeka Weed

MARCH 4

Paul & Lisa's Birthday  
Xtravaganza

MARCH 5

NEW! Amateur Dance  
Contest

MARCH 9

Mr. Gay  
USA  
Josh  
Tucker



MARCH 10

"La Escuelita"  
Latin Girls Show Nite

MARCH 11

ToyZone's  
"Bondage à Go-Go"

MARCH 16

Wet Lube Wrestling  
a benefit for AIDS Survival Project

MARCH 26

Miss Metro Pageant  
see Regina for applications

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1 pm - 6 pm**

cess in America delves into the local celebrante scene and features guest appearances by various drag queens. 11:00 p.m. Cable 12 Fulton. Repeats Saturday 11:30 p.m.

## "DeAundra Peek's TV Show"

Local monotone drag diva DeAundra Peek and cohort Duffy Odum offer music videos, cooking tips and more. 11:30 p.m. Cable 12 Fulton. Repeats Saturday 11:00 p.m.

## saturday

### "X-Cellerator"

Progressive club music show hosted by Yvonne Monet. 11:00 p.m. WNNX - 99.7 FM.

### "The RuPaul Show"

Former Atlantan turned supermodel drag diva hosts a talk show. 11:00 p.m. VH1.

## sunday

### "The Simpsons"

Waylon Smithers (personal secretary to the town Scrooge and nuclear power plant owner, Mr. Burns) mumbles about his closeted sexuality. 8:00 p.m. FOX.

### "The Pleasure Dome"

Sex and advice radio show with Dr. Libby and Yvonne Monet as host. 10:00 p.m. - midnight. WNNX - 99.7 FM.

### "Tracey Takes On"

Comedy variety show has the multi-talented Ullman playing several characters, including gay, lesbian and opposite gender roles. 10:00 p.m. HBO.

## monday

### "All My Children"

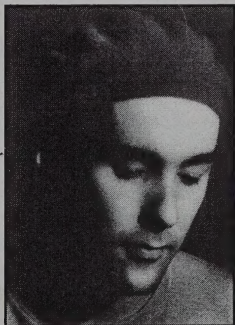
Soap opera focusing on the torrid lives of the mythical town of Pine Valley includes a gay teenager (Ben Jorgenson). 1:00 p.m. ABC.

### "Fired Up"

Riches-to-rags comedy features a recurring drag queen character named Ashley (Mark Davis). 8:30 p.m. NBC.

### "Gay USA"

New York-produced gay and lesbian



Richard Bicknell brings his distinctive vocal styles to Eddie's Attic.

*Curious ?*

**Sat. Feb. 28  
special  
guest DJ  
Mark Kaon**

***Pulse... a new experience.***

**Resident:  
Brett Long & Monthly Guests**

***Saturday @ The New Loretta's***

***@ corner of 3rd & Spring.***

***email: pulse@atlantacom.com***

***\$5.00 before 12/ 10:30 till 3am***

***Info Line: 404.659.4595***



• HOMOCULTURE • HOMOCULTURE •



**Monkey One performs at The Moreland Avenue Tavern Feb. 28.**

town. A portion of the proceeds benefits various charitable organizations. Sunday 8:00 p.m. Wednesday 7:00 p.m. \$15. Rosalind's, 1492-8 Piedmont Rd. 404-874-8455. Through 3•15.

**"The Importance of Being Earnest"**

Oscar Wilde's play - about a man who decides to "take a wife" at the age of 30 - is full of double-entendres and offers an interesting perspective on gay oppression of the 19th century. \$10 - 14. 8:00 p.m. Wed. - Sat. 2:00 p.m. Sun. Soulstice Repertory Theatre, 271 Kenilworth Cir., Stone Mountain. 770-591-3036. Through 3•15.

**visual arts**

**"Where Do Queers Come From?"**

Art exhibit by Larry Jens Anderson includes video and photography in an exploration of identity and family relationships. Space One Eleven, 2409 Second

Ave., Birmingham, Ala. 205-328-0553. Through 4•7.

**radio/tv  
friday**

**"Alternative Talk"**

Talk and music show surrounding issues of importance for Atlanta's African-American gay and lesbian community. Hosted by Rudy Carne. 6:00 p.m. WRFG - 89.7 FM.

**"Spin City"**

Michael Boatman plays a gay assistant in the office of a fictitious New York Mayor. Sitcom also stars Michael J. Fox. 9:30 p.m. ABC.

**"Homicide"**

Crime drama show with jerky camera angles includes a recently "out" bisexual cop known as Bayliss (Kyle Secor). 10:00 p.m. NBC.

**"The American Music Show"**

The longest running show on public ac-

**THURSDAY  
MARCH 5**

**ALL NEW!**

**Amateur  
Dance  
Contest**

with  
hostess & DJ  
Tweeka Weed

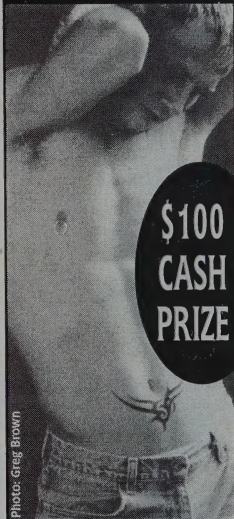


Photo: Greg Brown

**\$100  
CASH  
PRIZE**

**METRO**

1080 Peachtree St.

(404) 874-9869

• OPEN DAILY 8AM •



**Indigo Arts Gallery presents Adodi Muse in "Waiting in the Wings" Feb. 27.**



AMERICAN ROADHOUSE  
842 N HIGHLAND AVE  
ATLANTA, GA. 30306

30 KEVIN

TBL 30/1      CHK 108      GST 6  
FEB27'98 11:01PM

\*\*\*\* SEAT 1 \*\*\*\*

1 BEVERAGE      1.50  
1 FING APP      5.95  
TAX      0.52      TL DUE      7.97

\*\*\*\* SEAT 2 \*\*\*\*

1 KILLIANS      3.00  
1 TOFUCAJO BURGER      6.95  
TAX      0.70      TL DUE      10.65

\*\*\*\* SEAT 3 \*\*\*\*

1 LEMONADE      1.50  
1 SALMON CAKE APP      5.95  
1 COBB SALAD      7.95  
TAX      1.08      TL DUE      16.48

\*\*\*\* SEAT 4 \*\*\*\*

1 HERB TEA      1.50  
1 ROADHOUSE SCRAM      5.95  
TAX      0.52      TL DUE      7.97

\*\*\*\* SEAT 5 \*\*\*\*

1 WATER      0.00  
1 PECAN WAFFLE      6.25  
TAX      0.44      TL DUE      6.69

\*\*\*\* SEAT 6 \*\*\*\*

1 G MOND CHARD      3.75  
1 GR TUNA SAND      7.95  
TAX      0.82      TL DUE      12.52

\*\*\*\*\* ALL \*\*\*\*\*

SUBTOTAL      58.20  
TAX      4.07  
11:58 TL DUE      62.27

THANK YOU FOR COMING  
PLEASE COME AGAIN  
PLEASE PAY YOUR SERVER  
AMERICAN ROADHOUSE 872-2822



Video tape

299 Moreland Ave  
Atlanta, GA 30307

719377

Temporary Customer

NM0001

KENYA

2-27-98 7:33

020356300005 Y TDK HS T-120

SELL 1 2.49 2.49

X \_\_\_\_\_ CUSTOMER SIGNATURE

X \_\_\_\_\_ ASSOCIATE SIGNATURE

PVT ITEMS REQUIRE ORIGINAL RECEIPT FOR REFUND.  
THANKS. ENJOY YOUR MOOVIE

2.49

0.17

2.66

CASH

CHANGE 0.34





## INDIGO ARTS gallery playhouse

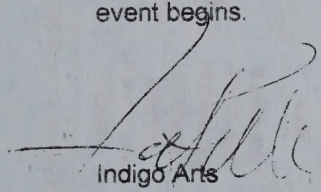
1850 Dekalb Avenue

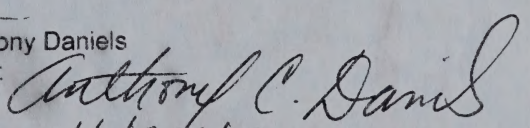
Atlanta, Georgia 30307

404 378-7703

This is an agreement between Tony Daniels and Indigo Arts to host Open mic Poetry every Tuesday night from November 18th until December 30th from 8PM until 11PM.

Indigo Arts will be responsible for advertising expenses (fliers), set up and clean up. Indigo Arts will split the \$5.00 cover charge with the host as follows: Tony Daniels 40% Indigo Arts 60%. This split does not include sales from food, drinks, etc.; Money will be disbursed immediately following the event. Indigo Arts will have an employee at the door to sign in poets and keep a tally of how many people paid, to be decided, with tickets or a tally sheet. ~~This split does not include sales of other items such as drinks etc.,~~ The host is expected to show up 30 minutes prior to the event, host event in a professional manner and help spread the word about the event. Tony Daniels and Indigo Arts is allowed to have 3 guest per event. Names of the guest should be submitted before the event begins.

  
Indigo Arts  
Kathy Williams  
date: 11/25/97

Tony Daniels  
date:   
11/25/97







**GALLERY PLAYHOUSE**  
1850 Dekalb Avenue Atlanta, Georgia 30307  
between Eastlake and Candler Park MARTA Stations

FEBRUARY 1998

WELCOME TO THE COMFORT ZONE

FEBRUARY 1998

Indigo Arts gallery playhouse was established as a venue for artistic expression. We open our doors to poets, musicians, visual, and performance artists. Our vision is to provide a welcoming environment for spiritual, intellectual and artistic growth. Thanks to all of the people who have come to share with us.

Phone (404) 378-7703

Fax (404) 378-7738

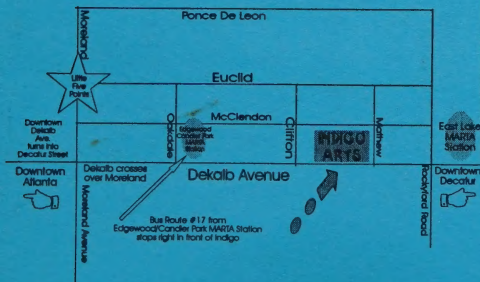
email: INDIGOARTS@JUNO.COM

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

|                                                                                                        |                                              |                                                          |                                                                                                                           |                                                                                                   |                                                                              |                                                                                                                              |
|--------------------------------------------------------------------------------------------------------|----------------------------------------------|----------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| 1<br><b>ZAMI</b><br>Monthly Forum<br>2-5pm<br><b>LIVE JAZZ!</b><br><b>JAM SESSION</b><br>8PM-MIDNIGHT  | 2<br>ZEN BUDDHIST<br>MEDITATION<br>7:30-9PM  | 3<br><b>Open Mic</b><br><b>Poetry</b><br>8PM             | 4<br><b>DEEPER LOVE</b><br><b>WORKSHOP</b><br>6:30-9PM                                                                    | 5<br>POC<br>community<br>network<br>7-9pm                                                         | 6<br><b>SISTAGRAPHY</b><br>SOLO EXHIBIT<br>CONNIE CROSS<br>6-9PM             | 7<br>Just<br>AU Womyn<br>noon-2pm<br><b>THE</b><br><b>NIGHTY IAM</b><br><b>SPOKEN WORD</b><br><b>AT IT'S BEST!</b><br>7-11PM |
| 8<br><b>LIVE JAZZ!</b><br><b>JAM SESSION</b><br>8PM-MIDNIGHT                                           | 9<br>ZEN BUDDHIST<br>MEDITATION<br>7:30-9PM  | 10<br><b>Open Mic</b><br><b>Poetry</b><br>w/QUEEN<br>8PM | 11                                                                                                                        | 12<br>"Love In The Spirit"<br>Honoring The Sacred:<br>Spirituality<br>between Partners<br>7pm-9pm | 13                                                                           | 14<br>Valentine's Day<br>Estravaganza<br>7pm-until                                                                           |
| 15<br><b>LIVE JAZZ!</b><br><b>JAM SESSION</b><br>8PM-MIDNIGHT                                          | 16<br>ZEN BUDDHIST<br>MEDITATION<br>7:30-9PM | 17<br><b>Open Mic</b><br><b>Poetry</b><br>w/QUEEN<br>8PM | 18<br><b>ACOUSTIC</b><br><b>OPEN MIC</b><br><b>FEATURING</b><br><b>JEFFREY</b><br><b>BUTTS!</b><br>(of Shock Lobo)<br>8PM | 19<br>POC<br>community<br>network<br>7-9pm                                                        | 20<br><b>CLOSER</b><br><b>GROOVES</b><br><b>10-UNTIL</b>                     | 21<br>Just<br>AU Womyn<br>noon-2pm<br><b>ZAMI</b><br>Singles Soiree<br>9:00-until                                            |
| 22<br><b>ZAMI</b><br>Sista Speak!<br>5-7 PM<br><b>LIVE JAZZ!</b><br><b>JAM SESSION</b><br>8PM-MIDNIGHT | 23<br>ZEN BUDDHIST<br>MEDITATION<br>7:30-9PM | 24<br><b>Open Mic</b><br><b>Poetry</b><br>w/QUEEN<br>8PM | 25<br><b>ACOUSTIC</b><br><b>OPEN MIC</b><br><b>FEATURING</b><br><b>JEFFREY</b><br><b>BUTTS!</b><br>(of Shock Lobo)<br>8PM | 26<br>"Love In The Spirit"<br>You Are My Friend:<br>Gay/Straight Dialogue<br>7pm-9pm              | 27<br><b>Adodi Muse</b><br><b>Black History</b><br><b>Performance</b><br>8pm | 28<br><b>BLACK COFFEE</b><br>5:30-6:30<br>Ladies Night Social!<br>FREE admission<br>9-1am                                    |

\*please note: description of events are listed on the back

Female Musicians Wanted  
for Indigo Arts House Band  
keyboard, drums, sax, bass, etc.:





**Live Jazz Jam Session** featuring "Lily" and the Beal Street Quartet

Musicians and Vocalist are welcome to sit in admission: \$5.00

**Zen Buddhist Meditation Group** based on the teachings of Thich Nhat Hahn

led by Peggy Mackenzie admission: FREE

**Open Mic Poetry** weekly sign up 8 - 8:30 (see calendar for host) admission \$5.00

**POC Community Network** People Of Color Community Network - an opportunity for

organizations or individuals to share information about various events - Hosted by: *In The Life Atlanta* admission: Free

**Deeper Love Workshop** 4 session series targeting gay men of African Descent

contact: Craig Washington @ 404 872-0600 ext. 271

**Black Coffee** A gathering men who have completed the Deeper Love Workshop

**"Love In The Spirit" Open Discussion Group** facilitator: Reverend Kathi Martin admission: FREE

**SISTAGRAPHE** The collective of African-American Photographers

The photography of Connie Cross will be shown from Feb. 6 until March 6. Wine and cheese reception on opening night. admission: FREE

**ZAMI** Atlanta's premiere organization for lesbians of African Descent monthly meetings and Singles Soiree' Call the ZAMI Line for details @ (404) 370-0920

**"Just AU Womyn"** Are you a Lesbian/Bi-sexual/ or questioning sistas enrolled at Clark Atlanta, Spellman or Morris Brown? ZAMI has a group especially for you (see calendar for meeting times) facilitator: *Carla Rabb* for more info: call the ZAMI Outreach Line @ (404) 370-0911

**Acoustic Open Mic with Jeffrey Butts**

Come and enjoy some cool acoustics. 8pm admission: \$5 Acoustic musicians are welcome to sit in.

**Ladies Night Social** Womyn get in for free! (see calendar for date)

**The Mighty IAM** Spoken word at it's best! Hosted by: Brother Sun admission: \$5

**ADODI Muse** A Gay Negro Ensemble will present their Black History Program.

Tony Daniels, Duncan Teague & Malik Williams doors open at 8pm admission: \$7

**Valentine's Day Extravaganza:** Candlelight Dinner for two, eclectic cuisine, Wine, Roses, Live Jazz Duo: Penelope Williams & Jackie Pickett, Intimate Atmosphere. \$60 per couple Womyn Only! for details call 404 378-7703.

**INDIGO ARTS gallery playhouse** is available for parties, fund raisers etc.; \$25.00 per hour (other rates apply for holidays and weekends) for further details please contact: Alex, Events Coordinator @ (770) 541-2485

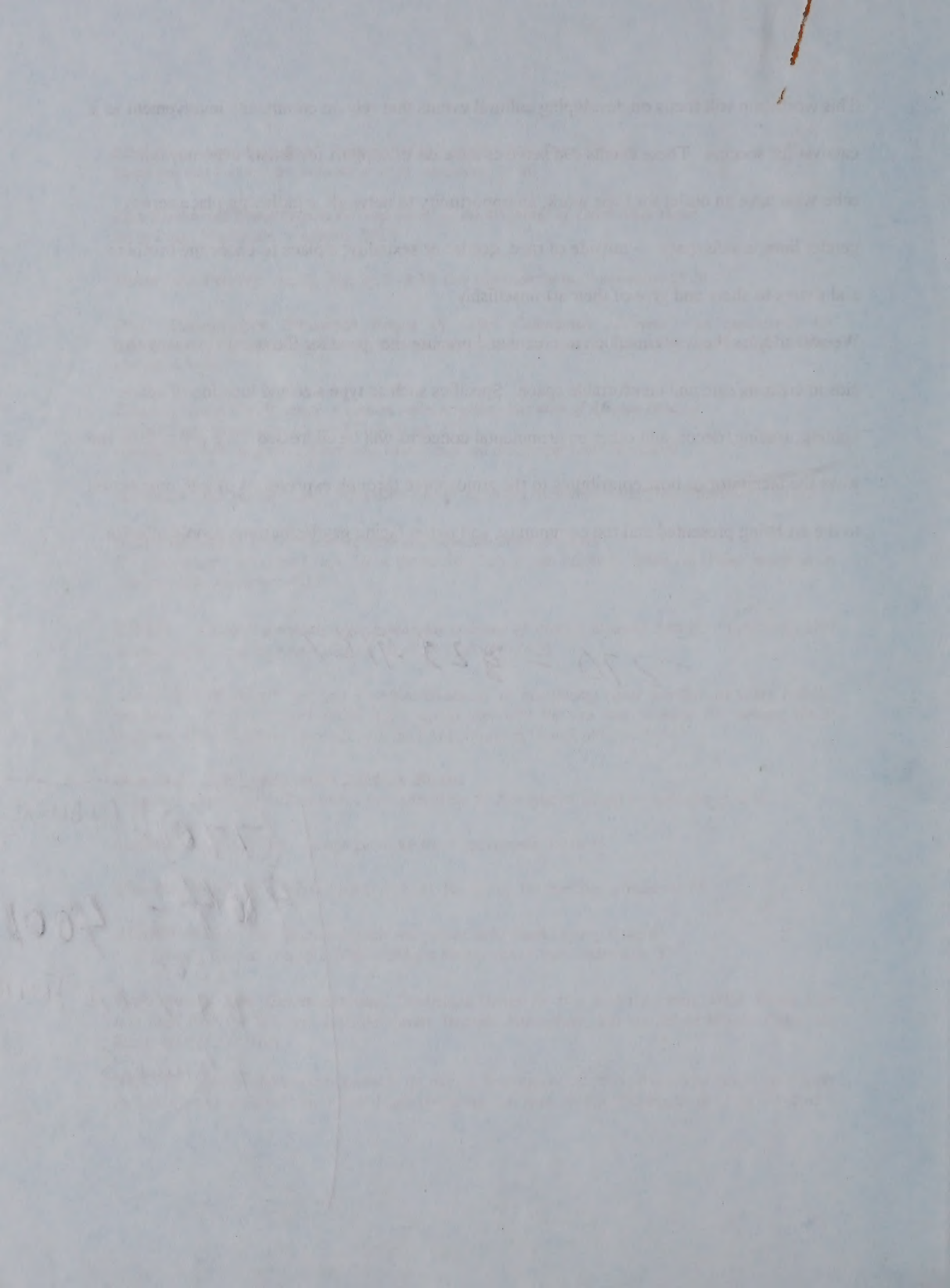
This workshop will focus on developing cultural events that rely on community involvement as a catalyst for success. These events can serve as a means of support for artists who may not otherwise have an outlet for their work; an opportunity to network; a gathering place across gender lines; a safe space — outside of race, gender or sexuality; a place to encourage brothers and sisters to share and give of their art unselfishly.

We will address the ways in which to create and prepare the space for the events in a way that aids in creating safe and comfortable space. Specifics such as type size and location of venue, lighting, seating, decor, and other environmental concerns will be addressed. We will discuss the ways the facilitator or host contributes to the atmosphere through expressions of self, connection to the art being presented and the community, and issues facing gay/les/bi/trans people of color.

770 - 323-9167

(770) Blouse  
964-4001  
1065  
MAYSON TURNER  
Flowers





Organizing our community through  
Cultural events.

Interactive exercise involving the  
participants to mimic the event.

GOAL - share a model of organizing  
for others use.

SELF Brandising - self ~~promotion~~  
promotion

This workshop will focus on developing cultural events that rely on community involvement as a catalyst for success. These events can serve as a means of support for artists who may not otherwise have an outlet for their work; an opportunity to network; a gathering place across gender lines; a safe space — outside of race, gender or sexuality; a place to encourage brothers and sisters to share and give of their art unselfishly.

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From: AdodiMuse1  
Full-Name: Adodi Muse  
X-Status: New

Date: Tue, 21 Oct 1997 16:00:39 -0400 (EDT)  
From: Confrnce98@aol.com  
Subject: Forum announces 1998 National Black Lesbian and Gay Conference

## NEWS RELEASE

For Immediate Release  
Contact: Conference Committee (202) 483-6786;  
Confrnce98@aol.com

### DC Area to Host 1998 National Black Lesbian and Gay Conference 4-Day Event to Serve as Anchor for National Black Lesbian and Gay History Week

Washington -- For the first time ever, the metropolitan Washington, DC area will host the National Black Lesbian and Gay Conference. The 1998 Conference, scheduled for February 12 through 15, 1998 will be held at the Hyatt Regency Crystal City Hotel, located minutes from Washington National Airport and the White House.

The February event will mark the 11th Conference, an annual program put on by the National Black Lesbian and Gay Leadership Forum. Earlier this year, the Board of Directors enhanced the conference format to provide new skills training workshops, create a new Health and Wellness Institute, and include more bisexuals and transgendered persons in conference programming.

The conference weekend also marks the culmination of the first ever National Black Lesbian and Gay History Week, a period during which the Forum recognizes the historical achievements of gays and lesbians of African descent with celebrations in cities across the nation.

The theme of the 1998 conference, "Embracing Ourselves, Empowering Our Communities," signifies a revitalized conference format, focusing more workshop sessions to building personal skills and organizational capacity.

The conference chairs are Forum board members Debra Rose of Denver, Colorado, and Steve Walker of Houston, Texas. Regional Co-chairs are local DC area residents Kenyatta Graves and Jeanette Williams.

The components of the four-day conference are the Health and Wellness Institute, an Empowerment Institute and two days of conference workshops. The Health and Wellness Institute will take place on Thursday, February 12, 1998, and will feature a workshops, vendors and speakers covering health issues faced by black lesbians and gays, from AIDS and breast cancer, to hypertension and diabetes.

The Empowerment Institute will take place on Friday, February 13, 1998, and



will feature gender specific tracks to reach men, womyn and transgendered people. The General Conference session will take place on Saturday, February 14 and Sunday February 15, 1998, featuring a variety of skills building workshops and community discussion forums.

Proposals for workshops, papers and cultural displays for the purpose of celebrating, educating and empowering black lesbians and gays are being accepted at the Forum's DC office through November 30, 1997. Those interested in submitting an abstract should contact the Conference Committee at (202) 483-6786, or via email at [Confrcne98@aol.com](mailto:Confrcne98@aol.com).

The National Black Lesbian and Gay Leadership Forum is the only national organization dedicated to the nation's more than 2.5 million gays and lesbians of African descent.



and other people's work is not a new, modern and progressive  
idea. The General Conference will take place on Saturday,

February 14 and Sunday February 15, 1996, featuring a variety of able-bodied

workshops and community discussion forums.

For more information on workshops, papers and cultural displays for the purpose of  
celebrating, educating and empowering black lesbians and gays are being  
received at the Forum's DC office through November 30, 1995. Those  
interested in submitting an abstract should contact the Conference

Committee

at (202) 462-6750 or via email at [Conf96@sol.com](mailto:Conf96@sol.com)

The National Black Lesbian and Gay Leadership Forum is the only national  
organization dedicated to the nation's more than 5 million gay and  
lesbian of African descent.

**PSYCHOSIS #2: "JUDGE NOT, THAT YE NOT BE JUDGED" (MATTHEW 7:1)**

- I. HE SITS, TEARS SLOWLY DRIPPING DOWN HIS FACE IN THE DESERTED CHURCH, PEERING DOWN AT THE NEARLY NAKED BODY OF JESUS. ASHAMED BECAUSE HE IS AROUSED BY THE BODY OF CHRIST HANGING FROM THE CROSS.

HE DOESN'T STOP TO CONSIDER THAT ALL NEARLY-NAKED PEOPLE, MALE AND FEMALE, AROUSE HIM. ESPECIALLY THE ONES IN THE UNDERWEAR SECTION OF THE SEARS AND JC PENNY'S CATALOG WHICH HIS MOTHER HAS FORBIDDEN HIM TO TOUCH UNLESS SHE'S IN THE ROOM. BUT IT IS THE MEN IN THE PAGES OF THE CATALOG THAT ARE THE SOURCE OF HIS FANTASIES

HAVING A GOOD GUT WRENCHING CRY, HE DOESN'T HEAR THE CHARACTERISTIC SHUFFLE OF THE ONCE VERY HANDSOME, BUT NOW AGING PREACHER APPROACHING. THE FAMILIAR SOUNDS OF THE PREACHER'S FOOTSTEPS AGAINST THE HARDWOOD FLOORS REACH HIS EARS BUT NEVER REGISTER IN HIS HEAD. A FIRM HAND GRIPS HIS SHOULDER. HE LOOKS UP INTO THE HUGE, DEEP BROWN EYES OF THE PREACHER; THERE HIS PAIN IS REFLECTED.

REACHING INTO HIS INSIDE JACKET POCKET, THE PREACHER REMOVES 2 NEATLY FOLDED CRISPLY PRESSED COTTON HANDKERCHIEFS. ONE HE GIVES TO HIS DISTRAUGHT PARISHIONER, THE OTHER HE USES TO WIPE AWAY THE HUGE BEADS OF SWEAT COVERING HIS FOREHEAD. AS HE BEGINS TO WIPE HIS FACE, HIS SOBS BEGIN TO CEASE. WITH HIS HEAD BOWED, HE NOTICES THE PREACHER'S SIZE 13'S; SUDDENLY THE BOY IS CAPTURED BY A CLICHE:

- II. BIG FEET, BIG MEAT, BIG FEET, BIG MEAT, BIG FEET, BIG MEAT, BIG FEET, BIG MEAT . . .

- I. BACK INTO THE GRIPS OF FEAR, HORRIFIED BY HIS OWN DESIRES, THE SMELL OF FORMALDEHYDE PUSHES HIM FURTHER, FURTHER INTO GRIPS OF LUST AND THE ARMS OF THE PREACHER. HE CONFESSES THROUGH TEARS TO THE PREACHER THE SOURCE OF HIS ANGUISH:

- II. HELP ME PREACHER. I KEEP THINKING BOUT MEN IN WAYS THAT AIN'T NATURAL AND I KNOW ITS WRONG, CAN'T BE RIGHT, CAN IT PREACHER? HELP ME I'M WEAK.

- I. THE PREACHER STANDS THERE WITH BOTH HANDS PLACED FIRMLY ON THE BOY'S SHOULDERS.

- III. MY CHILD, MY CHILD, DO NOT BE TROUBLED BY THESE THOUGHTS. THE LORD HOLDS YOU IN HIS ARMS ALWAYS . . .

- I. . . . PULLING THE BOY CLOSE TO HIM IN A WARM EMBRACE. LOOKING UP INTO THE BIG, DEEP BROWN EYES . . .





II. WHAT MUST I DO PREACHER?

I. THE PREACHER RELEASES HIM FROM HIS EMBRACE, WALKING OFF TOWARDS HIS STUDY. HE STOPS IN THE AISLE, HALFWAY BETWEEN THE BOY AND HIS SMALL OFFICE. HE BEGINS HIS SERMON . . .

III. COME TO JESUS, COME TO JESUS, COME TO JESUS JUST NOW, JUST NOW,

III/II. COME TO JESUS, COME TO JESUS, JUST NOW . . .

I. THE PREACHER EXTENDS HIS HAND, BECKONING THE BOY TO JOIN HIM IN THE TINY OFFICE. HIS HAND EXTENDS THROUGH THE BOY'S CHEST, CARESSING HIS HEART. THE BLOOD PUMPS FASTER AND FASTER, IT BEATS LOUDER AND LOUDER, UNTIL IT IS THE ONLY SOUND HE HEARS. WALKING TOWARDS THE PREACHER, BEING DRAWN IN, CLOSER, CLOSER, HE KEEPS MOVING TOWARDS HIM. HIS FACE IS ON FIRE, HIS BODY IS AFLAME AND HE KEEPS MOVING, MOVING, FOLLOWING THE VOICE OF THE PREACHER.

THE PREACHER LEAVES THE DOOR OPEN; INSTINCTIVELY THE BOY CLOSSES IT AS HE ENTERS THE TINY OFFICE. HE STANDS FACING THE PREACHER, WHO IS SITTING IN AN OLD WOODEN OFFICE CHAIR. THE CHAIR IS TURNED SIDEWAYS SO THAT THEIR EYES MEET EVENLY.

III. FOLLOW ME, AND I WILL MAKE YOU FISHERS OF MEN, THUS SAID THE LORD. YOU ARE A YOUNG MAN, ARE YOU NOT?

II. YES PREACHER.

III. AND THE LORD HATH MADE ME THE FISHER OF MEN. I CAST OUT MY NET INTO THE SEA OF DESPAIR, AND YOUR SPIRIT I HAVE CAUGHT. WORRY NOT.

II. YES PREACHER.

III. BLESSED ARE THE POOR IN SPIRIT, FOR THEIRS IS THE KINGDOM OF HEAVEN. BLESSED ARE THEY THAT MOURN, FOR THEY SHALL BE COMFORTED. YOU HAVE BEEN MOURNING, HAVE YOU NOT MY CHILD?

II. YES PREACHER.

III. AND I SHALL COMFORT YOU.

III. ONLY TRUST HIM, ONLY TRUST HIM, ONLY TRUST HIM, JUST NOW, JUST NOW

III/II. ONLY TRUST HIM, ONLY TRUST HIM, ONLY TRUST HIM, JUST NOW, JUST NOW





- I. HE LOOSENS THE BELT THAT HOLDS THE OVERSIZED JEANS WELL BELOW THE BOY'S WAIST. HIS PANTS HIT THE FLOOR WITH A LOUD THUD CAUSED BY THE LARGE BRASS BUCKLE ON HIS BELT. HE PULLS HIS BOXERS DOWN SLOWLY, WITH NERVOUS, NERVOUS ANTICIPATION. HE WIPES HIS FOREHEAD, SWEAT POURING PROFUSELY FROM HIS BROW, NOT ABLE TO CONTAIN HIS UTTER DELIGHT AT THE SIZE OF THE FLESH THAT SWINGS GINGERLY BETWEEN THE BOY'S LEGS.
- III. THANK YOU, THANK YOU, FATHER! BLESSED ARE THEY WHICH DO HUNGER AND THIRST AFTER RIGHTEOUSNESS, FOR THEY SHALL BE FILLED.
- I. HE TAKES THE BOY'S DICK INTO HIS MOUTH, HIS NOSTRILS FILLED WITH THE SWEET SMELL OF PRE-CUM, HIS THROAT FILLED WITH FLESH. HE WORSHIPS THE YOUNG, TENDER FLESH FOR WHAT SEEMS LIKE HOURS, DRUNK WITH LUST AND UNAWARE OF TIME. BUT IS ONLY MINUTES BEFORE THE BOY IS SHOOTING HIS FIRST LOAD DOWN THE PREACHERS THROAT. HE GRABS THE BOY'S BUNS PULLING HIM IN FURTHER. THE BOY SCREAMS!
- II. YES, YES, THE LORD IS MY SHEPHERD I SHALL NOT WANT! I SHALL NOT WANT! MY CUP, MY CUP, MY CUP, RUNNETH OVER...
- I. HE SWALLOWS WILDLY TRYING TO AVOID CHOKING OR BEING STRANGLLED BY THE BOY'S ERRATIC AND VIOLENT REACTION TO THIS NEW SENSATION. THE PREACHER TURNS THE BOY AROUND, FALLING FROM HIS CHAIR ON HIS KNEES TO PRAY AT THIS ALTAR THAT IS THE BOY'S BODY. HE PULLS THE BOY'S SHIRT UP TO GET A FULL VIEW OF HIS WELL-MUSCLED ASS CHEEKS. THE BOY SHOWS HIS GRATITUDE AND EXCITEMENT BY GRABBING THE SHIRT HALFWAY UP HIS BACK AND SNATCHING IT OFF. BEFORE HE CAN GET THE SHIRT COMPLETELY OVER HIS HEAD HE FEELS THE WARM SENSATION OF THE PREACHERS TONGUE SLIP UP HIS ASS AS HANDS PULL HIS CHEEKS APART. THE ONLY WORD THAT DOES NOT LEAVE HIS LIPS IS "STOP." AS THE SHIRT IS DISCARDED, THE PREACHER CONTINUES HIS PRAYER BETWEEN THE BOY'S ASS, WORSHIPPING WITH VIGOR, PRESSING HIS FACE DEEPER INTO THE VOLCANIC INSIDES OF THE BOY'S BODY, MASSAGING HIS ANAL WALLS WITH AS MUCH OF HIS TONGUE AS THE BOY'S *NEARLY* VIRGIN ASS WILL ALLOW IN. THE BOY'S BODY RACKS WITH CONVULSIONS AS HE COMES VIOLENTLY FOR THE SECOND TIME. THE PREACHER FALLS ON THE FLOOR AND CRAWLS BETWEEN THE BOY'S LEGS, LYING ON HIS BACK, OFFERING HIMSELF LIKE A SACRIFICE.
- III. CUM TO JESUS, CUM TO JESUS, CUM TO JESUS, SHOWER ME WITH BLESSINGS, YES, YES MY CHILD. RAIN DOWN ON ME.
- I. A STEADY, HEAVY, STREAM OF HOT CUM BATHES THE HAIRY CHEST OF THE NOW *NEARLY* NUDE PREACHER. HE RUBS IT INTO HIS UNDERARMS, THE SHINY DOME OF HIS HEAD, THE WOOLLY RUG ON HIS CHEST. AND FINALLY, HE REACHES DOWN AND UNZIPS HIS PANTS AND MASSAGES THE SHAFT OF HIS PENIS WITH ONE HAND WHILE PINCHING





AND SMEARING HIS RIGHT NIPPLE WITH THE BOY'S CUM. THE BOY COLLAPSES ON TOP OF THE PREACHER, THEIR BODIES WET WITH THE SWEAT OF THEIR LABORS, EXCHANGING PRECIOUS HEAT, ONE FROM THE OTHER, BREATHING HEAVILY, CHEST RISING AND FALLING, RISING AND FALLING, RISING AND FALLING. THE PREACHER EMBRACES THE BOY TENDERLY IN HIS ARMS, HAVING RELEASED HIS GRIP ON HIS NOW ERECT PENIS, HE HOLDS HIM AS THOUGH HIS HEART MIGHT STOP BEATING IF HE RELEASED HIM. THE BOY SHIVERS IN DELIGHT. HIS BODY JUMPS WITH SPASMS, SPASMS THAT COME IN WAVES. EACH BREEZE OF AIR THAT ESCAPES INTO THE SMALL ROOM THAT IS THEIR SANCTUARY, CONTINUES TO PUSH HIS BODY INTO NEW AND DELIGHTFUL TERRITORY. THEY REST, HIS CONSTANT ATTENTION AND CARESSING EASING HIS FEAR.

WHEN HE DOES OPEN HIS EYES, HE TERRIFIES THE PREACHER. IN THE SMALL ALMOND-LIKE EYES OF THIS GENTLE, ONCE TERRIFIED CHILD, FEAR NO LONGER RESIDES. ONLY SATISFACTION AND DESIRE ARE THERE. THE REFLECTION OF HIS OWN SHAME PUSHES HIM OUT, IN THAT DISTANT CORNER WHERE HE IS HIS OWN WORST ENEMY. HE RISES, LAYING THE BOY GENTLY ON THE FLOOR, STARING UP AT HIM IN BRIGHT EYED WONDER.

III. TURN THEE UNTO ME, AND HAVE MERCY UPON ME; FOR I AM DESOLATE AND AFFLICTED.

I. HE IS STANDING OVER THE BOY, JACKING OFF ROUGHLY. HE IS CONFUSED AND THE LOOK ON HIS FACE SHOWS IT.

III. THE TROUBLES OF MY HEART ARE ENLARGED. O BRING ME OUT OF MY DISTRESS

I. HE PULLS THE SKIN BACK AND FORTH, BACK AND FORTH VIOLENTLY. THE BOY STARES WITH CONTEMPT; HE IS NAIVE, NOT A FOOL.

III. LOOK UPON MINE AFFLICTION AND PAIN; AND FORGIVE ALL MY SINS.

I. AS HE BEGINS TO REACH HIS CLIMAX, HE STARTS TO SPEAK IN TONGUES. THE TONE OF HIS VOICE AND THE ANGUISH IN THE GRIMACE ON HIS FACE PROVIDE THE BOY WITH YET ANOTHER ORGASM.

III. CONSIDER MINE ENEMIES, FOR THEY ARE MANY AND THEY HATE ME WITH CRUEL HATRED.

I. SIMULTANEOUSLY, THEIR ORGASMS COLLIDE ON THE BOY'S CHEST. HE WIGGLES AND THRASHES ABOUT WITH DELIGHT--AND CONSTERNATION--AS THE FLUIDS OF THEIR UNCERTAIN DESIRES SHOWER HIM . . . CURSE HIM . . . CLAIM HIM.

III. O KEEP MY SOUL, AND DELIVER ME. LET ME NOT BE ASHAMED, FOR I PUT MY TRUST IN THEE.





II. I PUT MY TRUST IN YOU.

I. HIS EYES MEET THE PREACHER'S WITH DEFIANCE.

III. HEAR MY PRAYER O GOD, GIVE EAR TO THE WORDS OF MY MOUTH.

II. I WAS WEARY, WANT AND IN NEED OF REST, YOU LET ME LAY MY HEAD UPON YOUR BREAST. I AM YOURS, FOR NOW AND UNTIL THEN.

III. BLESS YOU MY CHILD, I MEANT YOU NO HARM.

II. YET YOU GAVE ME RELEASE FROM MY PAIN FOR YOUR OWN SATISFACTION AND MOCKED MINE.

III. FORGIVE ME MY CHILD, FOR I HAVE SINNED.

II. TELL ME PREACHER:

II/III. IF YOU HAD SHOWERED ME WITH YOUR BLOOD INSTEAD OF YOUR SEED,

I. WOULD WE BE FREE OF OUR SINS THEN?



Untitled 3/16/98  
tony daniels

With you deep inside me  
Hearts racing to match the other's  
Rhythm

We forgot that I have AIDS

M and you, no JOB

Instead

We wish for death  
to solidfy this union

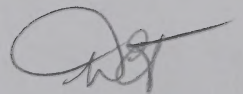
M catch us

M In this imperfect state of oneness

Marry us

with rings of discarded latex  
and vows

M we can never keep <sup>of promises</sup>







ACT 3

ALIEN BIRTH

(AUDIENCE CONFRONTATION / FRONT CENTER / REARSTAGE IS DIM / UPSTAGE IS BRIGHT)

NO I'M NOT A HEMOPHILIAC!  
I'M NOT AN IV DRUG USERS!  
NO I DID NOT RECEIVE A BLOOD TRANSFUSION IN THE MID 80'S  
I'M NOT A HEALTH CARE WORKER WHO WAS REPEATEDLY PRICKED WITH HIV  
INFECTED NEEDLES

I DID NOT GET THIS DISEASE FROM THE WHITE AND POWER COMMUNITIES OR IN  
ANYONE'S WORD

NOR FROM A SISTA WITH A LESS THAN DESIREABLE REPUTATION

WHAT I AM IS A BLACK GAY MAN WITH AIDS

I CONTRACTED HIV BY HAVING UNPROTECTED SEX WITH ANOTHER  
BLACK GAY MAN

WHAT I AM IS A SURVIVOR / 12 YEARS AND DEATH IS STILL TRYING  
TO SEDUCE ME

WHAT I AM IS HUMAN, SOMETIMES SACRED, AND QUITE OFTEN ALONE

WHAT I HAVE BECOME IS ALIEN

**STOP**

WHAT I HAVE BECOME IS ENRAGED / A MADD MUTHERFUCKER

I DON'T APPRECIATE RECEIVING SOMETHING I CAN'T TAKE BACK AND  
FOR A FULL REFUND WHEN DISSATISFIED WITH IT'S RESULTS





*All*

UNITED WE ARE THE MOST FORMIDABLE FORCE  
ON EARTH /THERE IS NOTHING WE CANT DO

TONY DANIELS

